EXHIBITION

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MUHAMMEDAN-PERSIAN ART

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THE KEVORKIAN COLLECTION

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THE GALLERIES OF

CHARLES OF LONDON

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PREFACE

The civilization which flourished in Persia from the very early periods of Islamic rule to the times of the Safavids, as witnessed by the artistic productions which have come down to us, compels the astonishment of the Western World.

A study of the subject shows how greatly Europe was indebted to Persia for the impetus given to art and civilization in those comparatively Dark Ages.

The frequent exhibitions which have been organized during recent years in the capitals of Europe may be taken as evidence of the growing appreciation of the art of that period. It has rarely been possible, for obvious reasons, for America to benefit to the same extent as Europe by the displays of a comprehensive collection of Muhammedan art in all its branches.

Although the enterprise and spirit of our Museum authorities, and enlightened private collectors, have provided us from time to time with glimpses of one branch or other of Persian Art, we have never been able to study a collection in this broad field, which takes us step by step through the whole artistic realm, illustrating its development in the course of centuries.

Thanks are therefore due to Mr. Kevorkian, the indefatigable explorer and excavator of the historic sites of early Muhammedan Persia, for a second visit to New York in the course of the last two years.

He brings with him hundreds of examples, the results of his excavations and explorations, representing almost every period and school from the time of the Sasanians or even earlier to the Safavid Period, and also later specimens of the renaissance of Persian Art, which found its special promulgation in another country under the patronage of the Mughal Emperors of India, and which are here exhibited for the benefit of students, art lovers, and the general public, in a comprehensive and instructive manner.

These vases, bowls, pitchers, trays, albarellos, trophies, etc., so graceful in form, so enchanting in color and glaze, so refined in material, so grandiose in the conception of their decorations, have a still deeper meaning for the historian, for they speak in language of the times, of the customs, habits and daily life of the people who produced them.

Nothing but the highest culture, backed by the traditions of centuries and immense wealth, could have produced the Mihrab that

stupendous monument of art to the decorative and architectural genius of the thirteenth century, which has been rebuilt in the exhibition galleries.

The illustrated and illuminated manuscripts, dating from the ninth century, bring before us most of the great artists (miniature painters, calligraphers, bookbinders and book decorators), each represented by authenticated or signed works.

By means of memoranda on the fly leaves of these books in the original handwriting of Mughal Emperors, we have brought before the eyes of our imagination the splendor of the royal libraries and are made to feel the high esteem and appreciation in which these manuscripts were held. When we read the translations of these memoranda, which have been made with painstaking care, we cannot help feeling astonished at the culture and high-mindedness of these men who are often thought of as mere tyrannical rulers.

One small folio in Mr. Kevorkian's collection bears the autographs of no less than four Mughal Emperors, beginning with Akbar the Great, as well as the signatures of twenty other personages into whose possession the book passed from time to time. Five of them mention the amount of money paid for the book when they acquired it for their treasury, and it is surprising to learn that about four centuries ago a sum amounting to $65,000 (sixty-five thousand dollars) of our money was paid for a small volume of only 69 folios.

Over 250 miniature paintings are exhibited. These are portraits, sketches and book illustrations by which almost every school is represented. Some unique specimens are included.

The bronzes in the collection, presumably covering an epoch from the Sasanian Period to the time of the Mongols, form an interesting feature. They represent the crude but expressive manner in which the Muhammedan sculptor gave expression to his subjects.

There are a few pieces shown which do not come under the description of Muhammedan Art. Some of these serve to illustrate the traditions which gave birth to Muhammedan Art, while others are for purposes of comparison.

A sculpture in high relief of an Achaemenid king is probably a unique relic. A bull's head of massive bronze is Sasanian work under strong Roman influence.

Some highly interesting specimens of Byzantine and other Christian Art are very wisely included, in order to illustrate the relationship between this and Persian Art of corresponding periods.

Abraham Yohannan.
A. V. Williams Jackson.

Columbia University,
New York.

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SPECIMENS OF CALLIGRAPHY, BOOK-BINDING AND ORNAMENTATION . 238 to 253

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The time available for the preparation of this catalogue was very inadequate, and while the dates and deciphered inscriptions have all been carefully verified, I feel that some of the descriptions of the specimens are not as complete as I should have liked them to be, and for that shortcoming I tender my apologies.

My grateful thanks are due to Monsieur Blochet, the eminent scholar, and Curator of the Bibliothèque Nationale, to Professor Abraham Yohannan, of Columbia University, and to Sheikh Mirza Muhammed Khan, the Persian scholar, for the interest and minute attention to detail with which they assisted the writer in deciphering some of the complicated and difficult inscriptions, and for supplying supplementary information of the greatest value.

H. Kevorkian.

MINIATURES

PRIMITIVE AND MONGOL PERIOD

1 LION ATTACKING A BULL.
From a manuscript: "KALILAH WA DIMNAH" (Persian Fables).
Dated 633 *A.H.* (1230 *A.D.*)

2 STORY OF THE MAN WHO DROVE HIS COW TO HIS HOUSE.
From a manuscript: "KALILAH WA DIMNAH."
(*See number* 1.)

3 PRIMITIVE MAN.
XIIIth Century.

This and the miniatures of the following thirty-one numbers are from a manuscript of "MANAFI AL-HAYAWAN," which unfortunately does not bear a date or the name of the scribe, owing to the fact that some few folios from the end are missing.

However, a comparison of these excellent examples (which we are fortunately able to exhibit) with the late Mr. J. Pierpont Morgan's famous manuscript of Ibn Baktishu's "MANAFI AL-HAYAWAN," dated 1295 A.D. (*see plates* 21-26, *vol.* 2, "*The Miniature Painting of Persia, India and Turkey,*" by F. R. Martin), and with the British Museum manuscript on the same subject dated 1250 A.D. (*see plates* 17-20 *ibid.*), affords us sufficient data to determine the approximate period of the book.

The miniatures of our manuscript are of the same school as those in the manuscript of the late Mr. Morgan, but judging from the style of the paintings and the orthography of the text this must be of a still earlier period. Superb as is the decoration of the Morgan manuscript, there can be no doubt that the unknown artist who executed the decoration of the manuscript exhibited here, had a higher conception of his subject and was able to give a life-like rendering which has seldom been equalled.

4 BIRDS.
XIIIth Century. (*See number* 3.)

5 BIRDS.
XIIIth Century. (*See number* 3.)

6 HOOPOES.
XIIIth Century. (*See number* 3.)

7 SECRETARY BIRDS.
XIIIth Century. (*See number* 3.)

8 PIGEONS.
XIIIth Century. (*See number* 3.)

9 MAGPIES AND MOUNTAIN SHEEP.
XIIIth Century. (*See number* 3.)

10 PYTHON.
XIIIth Century. (*See number* 3.)

11 COBRA AND PYTHON.
XIIIth Century. (*See number* 3.)

12 GOAT.
XIIIth Century. (*See number* 3.)

13 STORK.
XIIIth Century. (*See number* 3.)

14 CROWS.
XIIIth Century. (*See number* 3.)

15 GOATS.
XIIIth Century. (*See number* 3.)

16 PARROTS.
XIIIth Century. (*See number* 3.)

17 BIRDS.
XIIIth Century. (*See number* 3.)

18 GOAT.
XIIIth Century. (*See number* 3.)

19 WILD ASSES.
XIIIth Century. (*See number* 3.)

20 WILD ASS.
XIIIth Century. (*See number* 3.)

21 WATER BUFFALO.
XIIIth Century. (*See number* 3.)

22 WILD ASSES GALLOPING.
XIIIth Century. (*See number* 3.)

23 DEER RUNNING.
XIIIth Century. (*See number* 3.)

24 STAG AND DOE RUNNING.
XIIIth Century. (*See number* 3.)

25 ZEBUS.
XIIIth Century. (*See number* 3.)

26 OWLS.
XIIIth Century. (*See number* 3.)

27 MAGPIES.
XIIIth Century. (*See number* 3.)

28 SCORPION.
XIIIth Century. (*See number* 3.)

29 EAGLES.
XIIIth Century. (*See number* 3.)

30 ALLIGATORS.
XIIIth Century. (*See number* 3.)

31 PARROQUETS.
XIIIth Century. (*See number* 3.)

32 BIRDS.
XIIIth Century. (*See number* 3.)

33 BIRDS.
XIIIth Century. (*See number* 3.)

34 CRANES.
XIIIth Century. (*See number* 3.)

35 JAMSHID-PISHDADIAN DYNASTY (According to Firdusi—3429 B.C.).

Persian about 1300 *A.H.* (*Rhages School.*)

For the purpose of affording an opportunity for study, the miniature of this number and those of the thirty-one following numbers, 36 to 66, are detached from a unique and very valuable Persian manuscript. It records the astronomical birth of certain kings of PISHDADIAN, KAIANIAN, SASANIAN, and lastly some of the rulers and Caliphs of Muhammedan dynasties, and their lives and doings in brief.

The miniatures represent thirty-two of these kings and Caliphs with their attendants. They are painted, all by the brush of a single Master, who undoubtedly had a great sense for symphony of color.

36 LOHRASP—KAIANIAN DYNASTY. 527 B.C.
(*See number* 35.)

37 GUSHTASP—KAIANIAN DYNASTY. 520 B.C.
(*See number* 35.)

38 HOOD.
A Prophet, from Madain or Damascus.
(*See number* 35.)

39 HASHIM DAWAL KAMAR.
A prominent Arab descended from Muhammed.
(*See number* 35.)

40 THE SON OF HASHIM DAWAL KAMAR.
His mother was a "daughter of the desert" from Arabia.
(*See number* 35.)

41 KING OF EGYPT.
He was from Irak. Descended from Karumkari.
(*See number* 35.)

42 SURKH SHABAN BAHADUR.
Blind in one eye.
(*See number* 35.)

43 KING ARDAWAN.
Famous defender of the religion of Zoroaster.
(*See number* 35.)

44 ANOTHER KING OF THE KAIANIAN DYNASTY.
(*See number* 35.)

45 King of Irak, Fars and Syria.
(*See number* 35.)

46 Shahpur I. 240 A.D.
(*See number* 35.)

47 Ardashir II. 380 A.D.
(*See number* 35.)

48 Varchran IV. 386 A.D.
(*See number* 35.)

49 Yezdagird II. 438 A.D.
(*See number* 35.)

50 Najjashi, King of Ethiopia.
(*See number* 35.)

51 King Marvani from Rum.
(*See number* 35.)

52 Anushirwan Adil the Just. 530 A.D.
(*See number* 35.)

53 King Derwish.
Descended from Hashim and was assassinated by a slave.
(*See number* 35.)

54 Mehr Azmayish.
During his reign, the fire was extinguished in Zoroastrian temples. He was a cruel despot.
(*See number* 35.)

55 A King of Ajam, Persia.
(*See number* 35.)

56 A King of Ispahan.
(*See number* 35.)

57 Ismael, a Seljuk King.
(*See number* 35.)

58 Sam Damar of Zabulistan.
(*See number* 35.)

59 A Seljuk King.
(*See number* 35.)

60 Abul Haris Caliph
(*See number* 35.)

61 King.
Descended from Kaianian dynasty.
(*See number* 35.)

62 King.
One of the sons of Kaikhusrau.
(*See number* 35.)

63 King.
The son of Hashim Dawal Kamar.
(*See number* 35.)

64 King.
Descendant of Surkh Shaban Bahadur.
(*See number* 35.)

65 King on Donkey.
A descendant of Hashim Dawal Kamar, belonging to the sect of the prophets.
(*See number* 35.)

66 A Prophet Who Ruled as King.
He was in favor of Zoroastrianism.
(*See number* 35.)

67 Trees and Birds.
Two folios from a book: "Cosmography." By Kazwini.
XIVth Century.

68 Six Folios with Miniature Paintings on Both Sides.
Representing personages, animals, birds, reptiles; astronomical signs; dwelling places; personal objects, such as costumes, musical instruments and weapons.
Rhages School. Early XIVth Century.

This series of miniatures, with the exception of two full-page paintings (which still remain at the beginning of the first chapter), form

the complete illustrations of a book, "Mounis-ul-Ahrar Fi Dagaig el Ashaar," dated 741 A.H. (1340 A.D.)

(*See number 264 of this catalogue.*)

These remarkable paintings represent a hitherto unknown school. The striking similarity of the personages, etc., to paintings with which some of the Rhages pottery is decorated may be taken as an indication of a close relationship between the two.

69 KING ENTERTAINING A NOBLEMAN.
XIVth Century.

70 LANDSCAPE AND PERSONAGES.
XIVth Century.

71 RUSTEM AND LIONS.
XIVth Century.

72 PORTRAIT OF A CHIEFTAIN SEATED UNDER A TREE.
Samarkand School. 1400 *A.D.*

73 MEN TRAINING HORSES.
XVth Century.

74 SCENE FROM THE BIBLICAL HISTORY OF JOSEPH AND POTIPHAR'S WIFE.
XVth Century.

74*a* KING AND LIONS.
Mongolian. Early XVth Century.

74*b* RUSTEM FIGHTING THE DRAGON.
(*See number 74a.*)

74*c* SAGE TAKEN FROM PRISON.
(*See number 74a.*)

74*d* KING WATCHING CHESS PLAYERS.
(*See number 74a.*)

74*e* MONGOL RULER SEATED ON A TIGER SKIN.
(*See number 74a.*)

74*f* CALIPH PUT TO DEATH.
(*See number 74a.*)

74*g* Imam Bathing.
(*See number* 74*a.*)

74*h* King Borne Away on the Wings of Birds.
(*See number* 74*a.*)

74*i* Man and Dragon.
(*See number* 74*a.*)

*75 Illustrated Title Page of an Armenian Manuscript Written on Parchment, Representing Heraldic Birds.
Byzantine Art. Dated 1180 *A.D.*

*76 Six Pages from a Prokirit Manuscript.
A Jain treatise with colored miniatures.
Written at Sangpur. Dated 1463 *A.D.*

TIMURID SCHOOL AND THE SCHOOL OF BEHZAD AND ARTISTS OF THE COURT OF SHAH TAHMASP

77 Landscape with River, Leopards, Deer and Hares.
XVth Century.

78 Hunting Scene.
XVth Century.

79 Personages of Mongolian Type in a Garden.
Timurid School. XVth Century.

80 Leopard and Bull, Fighting.
XVth Century.

81 Princess with Attendant.
Mongolian School. XVth Century.

82 Poet Reciting.
XVth Century.

* For the purpose of comparison these specimens are included in the exhibition.

83 GROUP OF SAGES AND DERVISHES.
XVth Century.

84 WRESTLERS PERFORMING BEFORE KING AND QUEEN.
Timurid School. Mongolian Style. XVth Century.

85 SCENE REPRESENTING MUSICIANS AND DANCERS.
By Behzad. Circa 1500 *A.D.*

86 TWO MINIATURES MOUNTED TOGETHER.
On the right: A young prince riding.
School of Agha Mirak.

On the left: Two poets attended by two youths.
Timurid School. XVth Century.

87 PORTRAIT OF BABER PADISHAH, CONQUEROR OF INDIA.
Early part of XVIth Century.

88 RUSTEM, WITH MASKED FACE, SLAYING THE DEMON.
Legendary incident, as related by Firdusi in his famous Shahname (Book of Kings).

Signature of artist illegible. *Early XVIth Century.*

89 LION WITH CHAIN ROUND ITS NECK.
XVIth Century.

90 LION WITH CHAIN ROUND ITS NECK.
XVIIth Century.

This is a copy of the preceding number made by a less skilful hand.

91 KING AND DERVISH.
Unfinished painting. Early XVIth Century.

92 FAKIR WITH STAFF.
Remarkable drawing with a slight color.
Attributed to Behzad.

93 SKETCH STUDY OF A LION.
Behzad.

94 STUDY OF A YOUNG MAN.
Style of Behzad. XVIth Century.

95 POET SEATED ON A LEOPARD SKIN UNDER A TREE.

He has two books before him and a pen and ink bottle. His turban and shoes lie on the ground before him. An inscription at the bottom reads: "Portrait of Shaikh Sa'di. May his soul rest in peace."

Behzad. Early XVIth Century.

96 DRAWING OF A LION.

Inscription reads: "Murtiza quli Shamli, Murtiza quli of Damascus."

After Behzad. XVIth Century.

97 PORTRAIT OF A YOUNG PRINCE HOLDING A FLOWER.

School of Behzad. Probably by Abdallah, 1540 *A.D.*

98 DRAWING REPRESENTING A SCENE IN A WILDERNESS.

From the romance of Leyla-u-Medjnoun. Inscription in the handwriting of Reiza Aabassi reads: "On Wednesday 12th day of Rabi al-avval 1028 A.H. (Dec. 27th, 1618 A.D.) this drawing is finished by the humble Reiza Aabassi."

Style of Behzad.

This is probably the finest drawing by this master in existence.

99 HUNTING SCENE.

Probably by Mirak.

100 PORTRAIT OF A YOUTH HOLDING AN ORANGE.

XVIth Century.

101 POLO GAME.

Probably by Mirak. Early XVIth Century.

102 ROYAL HORSE AND TRAINER.

Sultan Muhammed. Early XVIth Century.

103 SKETCH OF TWO MEN.

Style of Behzad. Early XVIth Century.

104 YOUTHS PRACTISING POLO ON FOOT.

School of Behzad. XVIth Century.

105 INCIDENT FROM THE ROMANCE OF LEYLA-I-MEDJNOUN.

Agha Mirak. Early XVIth Century.

106 SKETCH OF TWO YOUTHS WRESTLING.
School of Behzad. XVIth Century.

107 PAGE CONTAINING TWO PORTRAITS AND A SPECIMEN OF CALLIGRAPHY

Painting on the right is a portrait of a venerable personage wearing a turban, holding a rod in the right hand and a rosary in the left. The painting bears at the top the following inscription: "Executed by command of His Serene Highness the Great Prince. The portrait of Mir Kemal ed Din Husseini the Preacher." Under the portrait it is signed: "Painted by *Riza Mussavvir* (the artist)."

The second painting represents a lion. Signed: *"Ustad (master) Mourad."* The specimen of calligraphy is signed: *"The humblest slave Sultan Muhammed Nour."*

The square seal on the top portrait reads: "Benda-i-Shah-i-Vilayet Abbas" = This is the seal of Shah Abbas the First. (1586—1628 A.D.)

XVIth Century.

The pages bearing the seal of Shah Abbas were masterpieces which were collected and treasured by this great patron of art.

108 PAGE CONTAINING

(1) A Drawing Representing a Religious Performance of Suffi Dervishes. Remarkable specimen of linear representation. Signed: "Ustad Muhammed of Merv."

(2) A Painting of a Flower in Bloom. Signed: *"Artist Murad."*

(3) A Specimen of Calligraphy bearing the Signature, *"Slave Shah Mahmud."*

The page bears the seal of Shah Abbas the First. (*See No.* 107.)

Early XVIth Century.

109 PORTRAIT OF A DERVISH WEARING A LEOPARD SKIN AND CARRYING A KEHSGUL CONTAINING A FLOWER.
School of Behzad. XVIth Century.

110 CAMEL.
XVIth Century.

111 PORTRAIT OF A YOUNG LADY HOLDING A WINE CUP.
XVIth Century.

112 PORTRAIT OF SHAH TAHMASP.
Circa 1540 *A.D.*

113 YOUTH HOLDING A FLOWER AND A PEAR.
After Mirak. Bokhara School. Early XVIth Century.

114 DRAWING REPRESENTING TUTOR DISCOVERING DEATH OF BOY.
XVIth Century.

115 MAN CARRYING A BRONZE VESSEL.
XVIth Century.

116 TWO SCENES RELATING TO SHAH TAHMASP VISITING HOLY MEN.
Sultan Muhammed. After Mirak. Early XVIth Century.

117 LADY HOLDING A POMEGRANATE.
Shah Tahmasp School. Probably by Kamal. XVIth Century.

118 RUSTEM THROWING THE DRAGON.
Shah Tahmasp School. Early XVIth Century.

119 NOBLEMAN IN GREEN CAFTAN.
Abdallah. Early XVIth Century.

120 FOUR MINIATURE PAINTINGS.
Framed to form a screen illustrating incidents from the life of Shah Tahmasp.
School of Mirak. Early XVIth Century.

121 AN ILLUMINATED PAGE.
Timurid School. XVIth Century.

122 DRAWING OF A SHEIKH.
Signed, "The work of Nourrani of Ispahan."
XVIth Century.

123 CAMEL AND DRIVER.
Seal reads: "Feth Oullah."
XVIth Century.

124 ILLUSTRATED PAGE FROM SHAHNAME.
Representing the legend of Affraysiyab. Siavoush going through the ordeal of fire to prove his innocence.
Timurid School. Early XVIth Century.

125 TWO PAGES REPRESENTING GARDEN SCENERY.
Early XVIth Century.

126 MAN WITH GREEN CLOAK, SEATED, WITH WINE BOTTLE BEFORE HIM.

Inscription on cup reads: "Portrait of Muhammed Murad 1026 A. H."

127 TWO PAGES OF CALLIGRAPHY WRITTEN OVER ILLUMINATED PAPER.

Representing fine designs of animals and flowers.

Early XVIth Century.

PLAIN SAFAVID PERIOD AND REIZA AABASSI SCHOOL

128 PORTRAIT OF SHAH ABBAS THE GREAT.

Signed: "Malik Hussein Safavi."

XVIth Century.

129 DRAWING OF A TUTOR AND PUPIL.

XVIth Century.

130 ILLUMINATED MINIATURE.

Representing a religious performance of Suffis, attended by an audience of men and women.

XVIth Century.

131 SCENE FROM THE BIBLICAL STORY OF JOSEPH AND ZULAIKHA.

Representing Joseph seated on a throne surrounded by people offering bags of money and seeking to buy corn.

XVIth Century.

132 TWO PAINTINGS.

Representing (1) A Hunting Scene and (2) Horsemen Fighting.

XVIth Century.

133 HUNTING SCENE.

Muhamed el Ghevami, Shirazi. XVIth Century.

134 ILLUSTRATED PAGE FROM THE FAMOUS SHAHNAME.

Written under the patronage of Muhammed ibn Shirazi.

XVIth Century.

135 YOUTHS PRACTISING POLO.
Late XVIth Century.

136 TUTOR AND PRODIGAL YOUTH.
XVIth Century.

137 PORTRAIT OF A DERVISH.
Inscription reads: "The destitute Dervish Najjar."
XVIth Century.

137*a* IMAM CARRYING A ROSARY.
XVIth Century.

137*b* STUDENT CARRYING A BOOK.
XVIth Century.

137*c* A MOULLAH SEATED.
XVIth Century.

137*d* WARRIOR IN THE ATTITUDE OF ATTACKING.
XVIth Century.

137*e* SWORDSMAN ATTACKING
XVIth Century.

138 PORTRAIT OF A CALLIGRAPHER.
Early XVIIth Century.

139 PORTRAIT OF A YOUNG MAN HOLDING A EUROPEAN HAT
School Reiza Aabassi. XVIIth Century.

140 YOUNG MAN POURING WINE.
Inscription reads: "Finished on the Saturday of the beginning of Muharrem."
Early XVIIth Century.

141 DRAWING OF A LION.
Labelled: "On the fourteenth of Shaval in the year 1082" (1671 A.D.).

142 LION DEVOURING ITS PREY.
XVIIth Century.

143 Drawing of a Lady Holding a Wine Bottle and Cup.
Signed: "Humble Reiza Aabassi."
Early XVIIth Century.

This is one of the finest as well as most fascinating works of this great Master in existence.

144 A Lady With a Ring.
XVIIth Century.

145 Dervish Seated.
Early XVIIth Century.

146 Young Lady Resting.
Early XVIIth Century.

147 Prince Wearing a Jibbah.
A label on the right at the top reads: "This inscription has been written by the hand of His Excellency Sayyid ad-Din Muhammed, the expert calligraphist."
Signed: "Drawn by humble Reiza Aabassi."
XVIIth Century.

149 Young Prince in the Company of a Poet.
Signed: "The work of Muhammed Ali, 950 A.H." (1543 A.D.).

150 Soldier With a Fusil.
Early XVIIth Century.

151 Warrior Fighting an Elephant.
Inscription on bottom right corner reads: "This drawing was made the 8th of Rabi al Akhir, 1066 A.H. (February 4th, 1655 A.D.). Congratulations."
The handwriting is that of Reiza Aabassi.

152 Two Drawings.
Representing a youth carrying a wine bottle, and followed by a tutor.
Signed: "Drawn by humble Reiza Aabassi."
The specimen of calligraphy above the pictures is signed: "Nurradin of Lahij."
Early XVIIth Century.

153 Lady of the Court Holding Gold Cup.
Early XVIIth Century.

154 Drawing of a Lion.

Inscription reads: "Drawn for my beloved son Moussina by humble Reiza Aabassi."

Early XVIIth Century.

155 Horse.

XVIIth Century.

156 A Dancer.

Signed: "The hand of Agha Ibrahim of Tabriz."

XVIIth Century.

157 Portrait of an Old Man of Rank.

Signed: "Meshqu-i-Reiza."

Early XVIIth Century.

158 Young Man Studying.

XVIIth Century.

159 Nobleman in Red Caftan.

XVIIth Century.

160 Young Polo Player.

School of Reiza Aabassi. XVIIth Century.

161 Dervish Under a Tree in Meditation.

XVIIth Century.

162 Two Lovers.

The lady is standing and raising her yashmak. The youth kneels before her.

Seal reads: "Muhammed Abdul Ghany."

School of Reiza Aabassi. XVIIth Century.

163 Young Soldier Holding Cup.

XVIIth Century.

164 Green Bird on a Tree.

Inscription reads: "The humble Ali Quli, 1059 A.H." (1646 A.D.).

Seal reads: "Shah Mahmud."

XVIIth Century.

165 Nightingale Perched on a Tree.

XVIIth Century.

166 A Mountain Goat.

Signed: "For my uncle, the light of my eyes. The work of humble Mirza."

XVIIth Century.

167 Deer.

XVIIth Century.

168 Scene from the Romance of Khosrow and Shirin.

XVIIth Century.

169 Scene from the Story of the Dissipated Judge.

XVIIth Century.

170 Eagle Carrying Away a Deer.

XVIIth Century.

171 A Peacock.

XVIIth Century.

172 A Royal Student.

XVIIth Century.

173 Musician Holding an Instrument.

XVIIth Century.

*174 Armenian Painting. Christ and His Disciples.

XVIIth Century.

*175 Armenian Painting.

XVIIth Century.

*176 A Man of Letters.

Adaptation from a contemporary European drawing.

XVIth Century.

*177 A Lady of Rank.

Adaptation from European painting.

XVIIth Century.

*178 Two Men in Conversation.

Adaptation from European painting.

XVIIth Century.

* For purposes of comparison numbers 174-178 (five) have been included in the exhibition.

TURKISH SCHOOL

179 PORTRAIT OF AN OTTOMAN RULER.
Late XVIth Century.

180 PORTRAIT OF AN OTTOMAN RULER.
Late XVIth Century.

181 BATTLE SCENE.
XVIth Century.

Probably made under the influence of an antique Greek bas-relief.

182 WILD ANIMALS AND HORSES.
On marbled paper.
XVIth Century.

INDO-PERSIAN, MUGHAL AND HINDU SCHOOL

183 PORTRAIT OF AKBAR THE GREAT HOLDING A FALCON AND ATTENDED BY OFFICERS.
XVIth Century.

184 NIGHT SCENE representing Joseph's flight from Jerusalem. Magi on a camel and Jerusalem in the background.
Signed: "Amal e Behzad Bin-Abdessamad.

185 PORTRAIT OF A MONGOL RULER ON HORSEBACK.
XVIth Century.

186 SCENE REPRESENTING THE METHOD OF TRAINING AN ELEPHANT.
Late XVIth Century.

187 GROUP OF PERFORMERS.
XVIth Century.

188 SCENE OF A TRAGEDY. Indian interior.
By Manouher. XVIth Century.

189 BATTLE SCENE.
Illuminated page from a manuscript, "Akbarname," made for the Emperor Akbar.
XVIIth Century.

190 ATTACK BY MOUNTED MEN.
XVIth Century.

191 TWO MEN FIGHTING, AND LANDSCAPE.
XVIth Century.

192 PORTRAIT OF A PREACHER.
Manouher. XVIth Century.

193 MOUNTAIN SHEEP.
Signed: "Work of Manouher, 1051 A.H." (1642 A.D.).

194 FALLOW DEER AND GOATS.
Inscription at the bottom reads: "Designed by Kanha and painted by Ekhlas."
XVIth Century.

195 PLANTS, TREE IN BLOSSOM, AND BIRDS.
Inscription reads: "The design of Miskina. The work of Behwani."
XVIth Century.

196 ELEPHANTS.
Inscription at bottom reads: "Designed by Kanha and painted by Ekhlas."
XVIth Century

197 KING RIDING AN ELEPHANT VISITING A HERMIT.
Late XVIth Century.

On the back is an illuminated calligraphy, the margin of which bears four Royal seals. They read as follows:

a. "Assef ed Dowlah ruled 1108 A. H."
(This was the ruler of Oudh and Agra. He was a great collector.)

b. This is the seal of the Royal Library and bears the date 1244 A.H.

c. "Amjad Ali Shah."
(He was King of Oudh and ruled in 1285 A.H.)

d. "Majid Ali Shah."
(He was the last King of Oudh and ruled in 1262 A.H.)

198 SHAH TAHMASP VISITING A HOLY MAN.
XVIth Century.

This bears the same seals as the preceding number except that the first seal only is on the back while the other three are on the front. On the back is a specimen of calligraphy.

199 CHIEFTAINS PAYING HOMAGE TO ALEXANDER.
XVIth Century.

200 DRAWING OF A GROUP OF MEN.
XVIth Century.

201 SIVA WITH SACRED BULL.
Labeled "Manouher." XVIth Century.

202 JEHANGUIR WALKING, WITH ATTENDANT OFFERING HIM FRUIT.
Late XVIth Century.

203 MEN WITH AN ELEPHANT.
Jehanguir School.

204 YOUNG PRINCE ON HORSEBACK.
Signed by Manouher. XVIth Century.

205 PORTRAIT OF BABER PADISHAH, CONQUEROR OF INDIA.
XVIth Century.

206 PORTRAIT OF A BENGAL RULER.
XVIth Century.

207 SCENE OF A BATTLE.
XVIth Century.

208 BEAR.
XVIIth Century.

209 PORTRAIT OF LUTF-ALLAH KHAN.
XVIIth Century.

210 DUCKS.
Early XVIIth Century.

211 DUCK.
Early XVIIth Century.

212 DRAWING OF A FALCON.
XVIth Century.

213 BUSTARD.
Inscription reads: "Have come from far distant lands to make petition."
XVIIth Century.

214 MAN IN PRAYER.
XVIth Century.

215 DRAWING.
Men presenting a deer to a king.
Indian. Modern School.

216 PARTRIDGE.
XVIIth Century.

217 PORTRAIT OF THE EMPEROR AURANGZIB.
Circa 1660 *A.D.*

218 PORTRAIT OF EMPEROR SHAH JEHAN.
1628-1659 *A.D.*

219 PORTRAIT OF AN OFFICER OF SHAH JEHAN.

220 PORTRAIT OF TIMUR.
On the back is a specimen of calligraphy signed: "Humble Mir Ali."
XVIth Century.

221 TWO YOUTHS AND LANDSCAPE.
XVIIth Century.

222 NIGHT SCENE.
Panjali romance; Indian legend representing a young girl swimming the Ganges to meet her lover the Shepherd.
Late XVIth Century.

223 FAKIR WITH CRESTED BIRD.
School of Shah Jehan. Late XVIth Century.

224 SKETCH STUDY OF RHINOCEROS.
XVIIth Century.

225 SKETCH representing two studies of an old man.
One is on the back. XVIIIth Century.

226 SKETCH OF PERSONIFIED DEITY AND DISCIPLES.
Landscape as background.
Hindu School. Late XVIth Century.

227 YOUNG WOMAN HOLDING A PEACOCK FEATHER FAN.
Legendary subject.
Hindu School. XVIIth Century.

228 TWO DANCING GIRLS.
Indian. XVIIth Century.

229 PORTRAIT OF A SULTANA.
Indian. XVIIth Century.

230 PORTRAIT OF THE DAUGHTER OF ALAMGUIR PADISHAH.
Her hands are tinted with henna.
XVIIth Century.

231 TREE IN BLOSSOM WITH BIRD PERCHED ON A BRANCH.
School of Shah Jehan.

232 TWO STORKS AND MARIGOLD BLOSSOM.
School of Shah Jehan.

232*a* TWO FLAMINGOS AND ALMOND TREE.
School of Shah Jehan.

233 PORTRAIT OF SULTAN ABDULLA CUTB SHAH.
XVIIIth Century.

234 MAN BEARING A PORTFOLIO.
XVIIth Century.

235 LADY IN SCARLET AND GOLD PETTING A LION.
Specimen of calligraphy on the back signed: "Humble es Samad Muhammed."
XVIIth Century.

Painted under the influence of European art.

We have a record of Shah Akbar borrowing from the European ambassadors at his court works of contemporary European artists. These he directed his own artists to copy.

In some cases he was known to observe with pleasure that the copies made by the Persian artists were better than the European originals.

236 PRINCESS POSING ON A THRONE ATTENDED BY CUPID, WITH FIGURES IN THE CLOUDS.

Indo-Persian. XVIIth Century.

Made under the influence of European art.

237 MAN.

Indian. Modern School.

SPECIMENS OF CALLIGRAPHY, BOOKBINDING AND ORNAMENTATION

238 THE LAST PAGE OF A KORAN.

Written in Cufic character on parchment.

VIIIth Century A.D.

The memorandum at the end of the page to the right reads as follows:

"The Saying of the Prophet of God. May the peace of God be upon him and his descendants, also to his companions, with the Koran."

The longer inscription at the bottom of the page is beautifully written thus:

"Verily I have been honored by the visit of this glorious and blessed Koran. AHMAD PADISHAH ABDAL. Dated twenty-eight of the month of Rajab, the year 1146 A.H. (January 4, 1734 A.D.)"

Next to the preceding memorandum and at the bottom of the page are these words:

"By the firman of his Majesty it was presented, through Haji Bairam Ali Khan, for three thousand and five hundred golden rupees."* See foot-note.

At the left end of the page is the same inscription as the large one with the exception of the difference in the date:

"Verily I have been honored by the visit of this glorious Koran. AHMAD PADISHAH ABDAL. Dated, Zil-hajjah, 1146 A.H. (October, 1734 A.D.) It was inspected by Hakim Bashir in the house of Duzpur."

The large round seal at the left end of the page is that of Shah Jahan.

The oblong one below Shah Jahan's seal is of Gassim the son of Ali Nagi.

In the large square signet is written "Lillah el Molk" (The Kingship belongs to Allah), and the date in it is 761 A.H. (1359 A.D.). This in all probability is the name of one of the owners.

In the upper part of the oblong signet, above the square one, is inscribed the Muhammedan creed:

"There is no God but God."

The name, "Muhammed Salih," is in the lower part. This Salih is very likely the Vizier of Shah Jahan, or rather one of the preceptors at his court.

He was also the tutor of Shah Jahan's son, Aurangzib.

* This is equal to about 50,000 dollars of modern money.

239 An Illuminated Page of a Koran.
Written on parchment in Cufic.
VIIIth Century A.D.

240 Illuminated Page of a Koran.
Written on paper in Cufic.
IXth or Xth Century.

241 Page of a Prayerbook.
Written on paper in ornamental Cufic.
IXth or Xth Century.

242 Unwans or Illuminated Title Pages of a Koran.
XIth or XIIth Century.

243 Two Unwans or illuminated title pages, and a medallion from the opening pages of a book of religion.
The inscription reads: "In the name of God, merciful and compassionate. The selections from the sayings of traditionists and the words of distinguished rulers and their writings and (from the works of the) powerful kings, Praise to God who bestows every blessing upon His people, and Who created all things that exist."
Early XVIth Century.

244 Two Illuminated Title Pages of a Koran.
Persian. XVIth Century.

245 Articles of Islamic Faith.
Written in Maghribi character, illuminated with an arabesque margin.
XVIth Century.

246 Book Cover of Lacquer.
Painted, representing the hero and heroine of the romance of Khosrow and Shirin.
Persian. Late XVIth Century.

247 Book Cover of Lacquer.
Painted with the figures of two men.
Persian. XVIIth Century.

248 Lacquer Book Cover.
Front cover, painted, representing an interior in which is seen a pleasure party. On the back cover a painting representing a hunting scene.
Persian. XVIth Century.

249 LEATHER BOOK COVER.

Drawings representing animals, birds, trees, dragons, etc.

Persian. XVIth Century.

Probably the painting was done at a later period.

250 PORTFOLIO.

Painted over leather representing a pleasure party in a royal garden.

Persian. XVIth Century.

251 TWO PAGES DRAWN WITH ILLUMINATED MARGINS

Persian. XVIth Century.

252 TWO PAGES OF CALLIGRAPHY.

Written over illuminated paper representing fine designs of animals and flowers.

Persian. Early XVIth Century.

253 A LACQUER MIRROR CASE.

Representing an interior and landscapes.

Signed: "Manouher."

Late XVIth Century.

No. 254

ANTHOLOGY

MANUSCRIPT CONTAINING A MINIATURE PAINTING BY BEHZAD,

Known as "SUN"
OF BEHZAD.

"Thou art in the eyes of the Mind, like a pearl hid by its Mother,
Thou art more beautiful than one can imagine,
From the Sea of Ideas and the Mine of Fortune,
Never has a jewel so beautiful as Thou art, appeared."

Literal translation of a quatrain in the preface of the MS.

Selections from four master works in remarkably fine calligraphy consisting of 69 folios. The selections are made from: (1) Mathnavi; (2) Khamsa of Nizami; (3) Bustan of Sa'di; (4) Hadigat-ul-Hagigat.

(*a*) The selection from the Mathnavi, written by Mir Ali Hussaini at Herat, bearing his signature and dated at full length, in the year 930 of the Hedjireh. This selection has 26 folios.

(*b*) The selection from the Khamsa of Nizami, written by Sultan Muhammed Nour. It is without either date or signature and consists of 19 folios.

(*c*) The selection, from the Bustan of Sa'di, written by Muhammed Gassem ibn-Shadi-Shah, bears his signature, but is undated, of which there are seven folios.

(*d*) The selection from the Hadigat-ul-Hagigat of Sanai, written by Sultan Muhammed Khandan at the age of fifty-eight years.

It bears his signature and the date of the 15th Radjab of the year 930 (A.H.). It consists of 15 folios.

The manuscript further contains:

1. A preface page. A full translation is given below.

2. A page of the handwriting of Shaikh Mahmoud which gave to Vizir Malik the idea of having the present collection executed (on the very model) by celebrated calligraphists of the time.

3. A page of the calligraphy containing a *Shamsa* (sun), that is to say, a miniature in a medallion, the artist being the celebrated Behzad. This miniature bears at the bottom the signature of Behzad, whose handwriting is so fine that it can hardly be discerned. It reads as follows:

"*Savvarahau-al-abd-Behzad*" (painted by the slave Behzad).

On the right of the miniature exactly in the centre are to be seen the following words, written very probably by the calligrapher who wrote that whole page:

"*Amali Ostad Behzad.*" There is also as a guarantee of authenticity, the formal testimony of the preface of the book, written by one of the four scribes and exactly in the same style as the writing of the whole book, of which the translation follows:

TRANSLATION OF THE PREFACE.

First page obverse:

Following the customary prayers to God and for His Prophet:

"This is a collection, the handwriting of which inspires one like the tender down on the cheeks of beauties and the sentiments of which stimulate like the kisses of sugared lips.

The agreeable composition gives fruit as worthy of envy as the tree of Touba (tree of life in Paradise). The painting of its *Shamsa* (sun) glows with light like the face of the real sun. The lines of its borders

are finer than the locks of the beauties which recall the Moon. The verses of these books are more dainty than strings of pearls and more to be admired than necklaces of precious stones.

Quatrain:

"Thou art in the eyes of the Mind, like a Pearl hid by its Mother,
Thou art more beautiful than one can imagine,
From the Sea of Ideas and the Mine of Fortune never has
A Jewel as beautiful as Thou art, appeared."

The cause of the sparkle of these brilliant jewels and the reason of the appearance of such rare art was, that in the halcyon days in which his Excellency, he in whom powerful Sultans like Djamshid have confidence, he who is Protector of the Lettered and the Erudite, he who unites in himself Fortune and Success, the Refuge of the Literary Eminences, the support of the Great and the Noble,* *Nizaman le omour el Vizarat wa naziman le mahamm el imarat, Vizir Khawaja Malik Ahmad,* that his power may last eternally, who encouraged and protected the calligraphers.

Once he saw a page written by the excellent, the late, Mowlana Shaikh Mahmoud.[1] He was attracted by the beauty of its composition and charmed by the delicacy of its combinations. He became possessed by the desire to have written by celebrated calligraphers of his day a collection of similar fine writing.

He directed the most famous calligraphers of the world, of whom each was without doubt the "Ibn Moghlo" and "Yacut" of his day (see Nos. 258 and 259 of the Catalogue) to aid his project. They agreed and each set to work with his skilled hand and with his utmost efforts.

The selection from Mathnavi was executed by the pen of one whose genius is undoubted, Mowlana Mir Ali.[2]

The selection from the *Khamsa* of Nizami is in the handwriting of him whose equal is rare in all epochs, Sultan Muhammed Nour.[3]

The selection from *Hadigat ul Hagigat* was completed by that model of subtle calligraphers, Mowlana Sultan Muhammed Khandan.[4]

* *Note*: In all probability this means Nizam ed Dowlat wa al Vizarat Ahmad beg, who was minister of Herat and Khorassan in the reign of Shah Ismail Safavi.

In the year 928 he was at Herat from whence Dourmieh Khan, the governor of Herat, sent him to Shah Ismail at Tabriz, in order to make a report on the condition of the governing of Khorassan. (See *Habib es Syar,* Bombay edition, Vol. 3, Part 4, pages 103 and 104.)

[1] This folio is at the beginning of the manuscript between the first page and the third, which bears the miniature of Behzad.

It is signed *Katabahou Shaikh Mahmud.*

[2] The celebrated Mir Ali of Herat, called Mashedi, who died in the year of the Hedjireh 966 (A.D. 1558-9) or according to others in 951 A.H. (1554 A.D.). (*See Huart, "Les Calligraphies et les Miniaturists de l'Orient Mussulman," pages 227 and following.*)

[3] Sultan Muhammed, son of Mowlana Nouralla. The date of his death is not known. (*See Huart, ibid., page 224, and Habib es Syar. Bombay edition, Vol.* 3, *Part* 3, *page* 350.) He was a pupil of Mir Ali Mashedi.

[4] (*See Huart ibid., and Habib es Syar, ibid. Died in* 950 *A.H.* (1543 *A.D.*). He was also a pupil of Mir Ali Mashedi.

The selection from *Bustan* is from the pen of that artist admired by high personages, Mowlana Muhammed Gassim,[5] son of Shadi Shah.

The *Shamsa* (sun) of this rare object of art was executed by him who is himself the "Sun" at the apogee of his genius, he who is the marvel of his day, Ostad Kamal-ed-Din-Behzad,[6] who with his unparalleled genius has painted and made this *Shamsa* the cause of jealousy of *houris.*

Mowlana Sultan Mahmoud the binder (modjallid) ornamented the binding with original designs as is seen.

Other masters and men of talent have each brought to the volume their co-operation to complete the framings and gildings. In a short while they finished their work and thus have sketched this ravishing figure on the pages of time and left this beautiful souvenir of the artistic history of the period."

Couplet:

"*Writing lives forever,*
While the author turns into dust."

Description of the notes and memoranda on the two guard pages of the manuscript:

On the first folio obverse are the following certificates of the three Mughal Emperors of India:

1. While this certificate is not signed it is certainly from the hand of the Emperor Akbar:

"Allah is great! This collection formed of selections from four (different) works is part of my private library. Its price is three thousand golden rupees. Such fine writing can hardly be excelled."

2. Autographic certificate of the Emperor Djahanguir:

"Allah is great! The fifth of the month of Azar of the year 1st (of my reign), this book became part of the library of him who aspires to enter the Divine Court, Nourad-Din-Djahanguir Shah ibn Akbar Padishah."

3. Autographic certificate of the Emperor Shah Djahan.

"In the name of Allah, benevolent and forgiving. This precious collection containing selections from Mathnavi, Hadigat, etc., on the date of the 25th of the month of Bahman the Divine, corresponding to the 8th of the month of Djamadi-i-akhir of the year 1037 of the Hedjireh, the day of my blessed accession, has become part of the library of him

[5] (*See Huart, ibid., page* 269.) *M. Huart says that he died in* 1050 *A.H.* (1640-41 A.D.). This is certainly a serious error on the part of M. Huart, for he himself says that Muhammed Gassim-i-Shadi Shah was one of the pupils of Mir Ali. As Mir Ali died in 966 A.H. or 951 A.H. (*Huart, page* 227), it is impossible that his pupil should have died a hundred years after him in 1050 A.H.

Besides, the present manuscript was copied by Muhammed Gassim-i-Shadi Shah about 930 A.H. How could the copyist have died 120 years after he had finished his work?

[6] (*See Huart, pages* 330-331, *and Habib es Syar, Bombay edition, Vol.* 3, *Part* 3, *page* 350.) The date of his death is not known but he was still living in 930 A.H. (1523 A.D.), the year in which the author of *Habib es Syar,* finishing his book, says that the Master Behzad was still living.

who aspires to enter the Divine Court, Shihab-ad-Din Muhammed Shah Djahan, Padishah, ibn Djahanguir Padishah ibni Akbar Padishah. Price 4,000 gold rupees."

There are on the first obverse folio other notes which are certificates of librarians of the above-mentioned three Emperors, giving dates of their accessions and recording that on these occasions the charge of the valuable book is taken from his predecessor.

This is the translation of the notes which are to be found on the reverse of the last page:

1. "Allah Akbar! Allah is great. These selections from Mathnavi, from Khamsa, from Bustan, and from Hadigat ul Hagigat, writings of Mowlana Mir Ali, Sultan Muhammed Nour, Sultan Muhammed Khandan and of Muhammed Gassim (son of) Shadi Shah, with a 'Sun' painted by Ustad Behzad. With margins of different colors and ornamentations of floral designs is in charge of Mirza Aziz Koukeh, 69 folios."

2. "The 27th of Moharram, eleventh year of the blessed reign of His Imperial Majesty* was given to the care of the Slave of the Court, Sohail, for the account of Mirza Aziz Koukeh."

3. "The 27th Moharram, year 11, corresponding to the year of the Hedjireh 1048, was attested and given to the care of Sohail. Price 4,000 rupees."

4. "The day of Asman, 27th of the month Ordi-bihisht, year 20, at Lahore was attested (Seal, Bande i Akbar Shah. Mohibb Ali)."

5. "Allah Akbar! Selection of Mathnavi i Mawlavi, of Khamsa, of Bustan and of Hadigat ul Hagigat. Writing of Mowlana Mir Ali, Sultan Muhammed (son of) Shadi Shah, etc., with miniature.

On the date of the 6th of the month of Shahrivar, was taken back from Molla Salih and put in charge of Halibi (or Tchalibi) Khan. (Seal) The slave of Shah Djahan Himad Khan."

6. "The 10th of Ramazan, of the year 1069 of the Hedjireh, was attested by his blessed Majesty. [Seal of Seyyed Nade-Ali-Al Hussaini-*Morid* (partisan) of †Shah Alam Guir.]"

7. "The 11th of Shaaban, year thirty-first of the blessed reign was confided to the Khawaja Hilal, 69 folios, each folio with 21 distichs. Price 4,300 rupees."

8. "Selections of four books, in the style of Vizir."

The ground of the paper is white, the margin being in different colors and ornamented with flowers.

* That is to say of Shah Djahan, son of Djahanguir, son of Akbar, 1037-1067 A.H. (1627-1657 A.D.).

† "Alam Guir or Aurang-Zib, son of Shah Djahan, grandson of Akbar, 1659-1707 A.H. (1070-1118 A.H.).

[254 *Continued*]

Writing of four masters:

Mir Ali Muhammed Gassim, Shadi Shah, Sultan Muhammed Nour and Sultan Muhammed Khandan. Containing a painted 'sun,' and at the beginning of each book a *serlow*.

Binding executed by Sultan Muhammed, *modjallid* (the binder)."

The rest of the note is illegible.

9. "The 4th of the month of Isfandiar, of the year thirteenth, was confided to Dowlat."

10. "The 25th of the month of Ordi Bihisht of the year fourteenth, was certified."

11. "The 1st of the Rabi al avval of the year of the reign of His Imperial Majesty, was attested."

12. "The 4th of the month of Isfandiar of the year thirteenth, was put in charge of Khawaja Dowlat."

13. "Allah Akbar! The 3rd of the month of Farvardin the Divine, of the year first, was attested by His Majesty at Agra."

14. "Allah Akbar! The 8th of the month of Amerdad the Divine at Sary Negar, was put in charge of Bahadour the Librarian."

All the royal attestations are by their handwritings and the royal seal is added to each memoranda.

There are also some other notes. As they are very short, bearing neither signature nor date, they have consequently little importance, and it has seemed to us not worth while to translate them.

The reverse of the last folio bears numerous seals, of which several have been already translated.

We give below those others which are legible:

Seal of Maymanet Khan.

Seal of the Slave of Akbar, Shah Mohibb Ali.

Seal of Moltavi Khan, old slave (who has rings in his ears), of Shah Djahan Guir.

Seal of the Slave of Shah Djahan Himad Khan.

Seal of Muhammed Ali, Shah Djahani.

Seal of Sayyed Nade Al Hussaini, morid (partisan) of Shah Alam-Guir.

Seal of (on the reverse) Shams ed Dowlah Bahadur.

Seal of (an illegible word) Djang.

Seal of Mohyi ed Din Ali Khan.

255 Persian Translation of the Famous History of Tabari, Who Died in the Year 310 of Hedjireh at Bagdad.

The original work is in Arabic and was composed by Muhammed-ibn-djarir-al-Tabari in the year 309 of Hedjireh. It was translated into Persian by Al-Balami, the great minister of Samanids at Bukhara in A.H. 352.

The text consists of the history of Muhammed the Prophet, and his successors, and that of Omayyad and Abbassid Caliphs until the reign of Al-Muctadir A.H. 295-320.

Several folios from the beginning and the end are missing. Thus there is no date nor the name of the scribe. The paper on which the book is written is of the oldest kind known. The style of the characters and the archaic orthography mark the writings as characteristic of the early periods of the Caliphate reign, and leave no doubt of the period in which this book must have been written.

But the feature which most certainly establishes the age of the book is the style of the miniature paintings in which representations of human figures and animals, ornaments on the buildings and the general surroundings are strikingly similar to those depicted on architectural relics and remnants of ceramic productions discovered in excavations in Samara, on the banks of the Euphrates, and Zendjan in central Persia, both belonging to the times of Abbassid Caliphs, which corresponds to the Samanid branch in Persia.

It must therefore be conceded that this manuscript must be one of the earliest examples of Muhammedan pictorial art known, and is in all probability from about the first part of the XIIth century.

It contains eight miniatures depicting historical events which are described below and the whole may be considered one of the most precious documents of its kind, not only for the light which it throws on the most interesting and glorious period of Caliphate reign, but for the quality of the paintings in the execution of which the unknown artist has succeeded in combining vivacity and truthfulness with the masterful harmony of colors which perhaps have never been surpassed in excellence anywhere.

Description of the Miniatures.

Number 1:

War between A'li and Amr-ben-Abdwad.

A stream is seen behind A'li. On the left of the stream the prophet and his companion admire the bravery of A'li, and pray to God for his triumph.

Number 2:

The battle of Hunain.

[255 *Continued*]

War between the prophet and infidel Arabs, near Mecca in the year A.H. 8. The prophet is seen mounted on a camel. A mounted Arab contemplates an attack on the prophet who is surprised by A'li, who cuts the feet of the camel. A Muhammedan between the prophet and the Arab succeeds in killing the latter.

Number 3:

War between the Mussulman troops and those of the Pretender Mosailema-al-Kazzab, which took place immediately after the death of Muhammed, A.H. 11.

The belligerent troops are seen on the higher part of the picture, the lower part representing Mosailema assailed by Vahshi, a newly converted slave, a Mussulman (on the right), who gave Mosailema the first blow.

Number 4:

Battle of Armath.

War between the last Sasanid Persians and Muhammedan Arabs in A.H. 14. The Persians are mounted on elephants. The Arabs are shown cutting the trunks of the elephants.

Number 5:

Muhammedans after the death of Omar, the first Caliph (A.H. 23), assemble at the Mosque of Medina for the purpose of electing a new Caliph.

Abdurrahman is seen in the chair proposing to Alida, the Osman who is standing before him, to accept the Caliphate. Muhammedan females are shown in the upper part of the picture and men in the lower part.

Number 6:

Battle of Siffin.

War between A'li and Moaviya on the banks of the Euphrates in the year A.H. 36-37. Both troops are Muhammedans.

Number 7:

Accession of Saffah, the first Abbassid Caliph, in the year of A.H. 132.

Saffah is seen on the throne surrounded by the grandees and nobles, who are seated. The Amirs and generals are standing.

Number 8:

War between Babak, a revolted Persian chief, and the Caliph Al-Motazzim in the year of A.H. 223.

In the upper part of the picture Babak is seen at the gate of his fortress negotiating with Afshin, the general of the Caliph, who is mounted on a black horse. In the lower part war is going on between the opposing troops.

256 KORAN.

In Arabic, interlined with a translation into Persian, which was filled in at a later period. Written in early Naskhy char-

[256 *Continued*]

acter. The margins of each folio are decorated with rosettes and vignettes in various colored enamels enriched with gold.

XIIth Century.

257 KITAB-I-MILAL WA NIHAL.

Arabic MS. in old Naskhy composed by the celebrated Arabian author Muhammed ush-Shahrastani. (Died 548 A.H. —1153 A.D.).

A comprenhensive work on Muhammedans, Kharijis, Shia sect, Ahl-i-furu, Jews, Christians, Magians, Sanaviya or Dualists, Sabeans, Early Philosophers, Later Philosophers, Muhammedan Sages, Early Arabs, Hindus, etc.

XIIth Century.

This MS. has been translated into the Persian for the Sultan Shah Rukh, the great Timurid bibliophile of the Muhammedan world, by Khawaja Afzal ud-Din Bin Sadr Tarikah Ispahani. (*See Riens, British Museum Catalogue of Persian MSS., vol.* 1, *p.* 139.)

The last page has been replaced so that we do not know the name of the scribe. There is no doubt from the style of the orthography that it may be attributed to an epoch contemporary with the author.

258 PRAYER BOOK.

Illuminated MS. written in archaic Arabic style. In all probability by the hand of Muhammed ibn-i-Moghlo, the preceptor of the great Yacut. (*See number* 259.)

It contains some full-page decorations and hundreds of rosettes and captions in blue, red, turquoise and sepia, enriched with piece gold. These decorations are of arabesque and foliated scrolls of great dignity and simplicity, in which the writings —which form the beginning of the passages—are successfully used to complete the designs.

Early XIIIth Century.

Memorandum on the guard page of the beginning reads:

"The manuscript in the opinion of the writer is transcribed by the hand of Muhammed ibn i-Moghlo, the teacher of Yacut."

259 BOOK OF POETRY.

A folio containing poetry transcribed by the famous Yacut, the inventor of Naskhy character, and the calligrapher of the last Caliph of the Aabassid Dynasty, al-Mustasim Billah, who was put to death by Hulagu Khan 656 A.H. (1258 A.D.).

At the end of the folio there is a large ornate seal of Yacut

[259 *Continued*]

himself. The seal reads: "Written by Yacut al-Mustasimi in the year six hundred and eighty A.H."

28 *folios. XIIIth Century.*

Those who are familiar with the exalted position which Yacut held amongst calligraphists will appreciate the importance of this work, which is certified by the seal of Yacut himself as one of his masterpieces. (See Huart, pages 97, 108, 110, 111, 115, 121.)

260 KORAN.

Illuminated Koran written on fine glazed paper in early Naskhy character vocalized throughout.

Transcribed by Yacut al-Mustasimi, the inventor of Naskhy writing. (*See number* 259.)

On the first page is a medallion and the body of the book contains six full-page decorations, two of which are at the beginning.

Every page is ornamented by large rosettes in the margin, all of which vary in form, and there are thousands of smaller rosettes used as periods throughout the book. These decorations are carried out in red, blue, green and black enamel and piece gold is freely used.

The remarkable feature of the scheme of decoration of this sacred book is the extreme simplicity with which the most complicated and varying forms of these rosettes are filled with arabesque and Arabic characters.

The principal *suras* (chapters) are headed by ornamental captions and at the back of the last folio is an exquisite circular medallion.

The following inscription, which is evidently posterior to the book, reads:

"Verily, I was honored in recording this for the Blessed Treasury of Shah Rukh. May God make everlasting his kingdom. The servant of God, Baisanghur. May Allah forgive him."

308 *folios.* 71 *lines on each page. Circa* 1280 *A.D.*

261 KITAB UN-NIHAYAH FI GHARIB AL-HADITH. *(Two volumes.)*

Arabic MS. in archaic Naskhy entirely vocalized.

A Dictionary of Islamic Traditions by Ibn al-Athir al-Djazari (Madjd ad-Din Mabarak). Died 607 A.H. (1209 A.D.).

The date and name of the calligrapher are found at the end of the second volume: "Finished the 1st of the month Rabi-al-avval 684 A.H. (1285 A.D.) by Abu Bakr ibn Yussuf ibn Saad."

XIIIth Century.

262 BOOK ON ASTROLOGY.

An Arabic MS. in Naskhy character by Shaykh Al-'Ata, known as Abi al-Hussain-al-Sufi, a celebrated Muhammedan Sage.

It contains 67 drawings of astrological figures representing human beings, animals, birds, etc.

179 *folios.* 19 *lines on each page.* *Circa* 1300 *A.D.*

Very rare.

263 DIWAN-I-RIZA AL MUSNAZVI.

A collection of poetry written in Maghribi character.

It is decorated with rosettes in polychromatic colors enriched with gold.

This book has a cover executed at the time of transcription which is pressed with a design representing animal figures executed with great skill.

XIIIth Century.

264 MOUNIS-UL-AHRAR FI DAGAIG EL ASHAAR. (*An anthology.*)

Illustrated Persian MS. in Naskhy, very neat and correct, and marked with archaic orthography of the period.

This volume of poems is a manuscript by the author and contains 260 folios.

TITLE AND SUBJECT OF THE BOOK

The work is a selection of poems and is called, as may be read in the preface, "*Mounis-ul-Ahrar Fi Dagaig el-Ashaar*" ("The Friends of the Liberal Minded, in the Shape of Fine Poems").

The book contains thirty chapters. Each chapter consists of long extracts from the poetry of the best known poets, ancient or contemporaries of the author.

It is an immense treasury of Persian poetry, the like of which has never been seen. The author has made extracts from the poets, but the pieces he has chosen are not cut down or mutilated. He has gathered, as he says in the preface, the poetry of two hundred poets. We give further on the full list of the names of the poets.

It is of highest interest that Chapter 28 contains 13 *rubaiyats* of Omar Khayyam. As the most ancient manuscript of the Rubaiyat of Khayyam, the great philosopher poet, is not earlier than the year 800 of the Hedjireh, our manuscript, which is dated 741 (1340 A.D.), should be the oldest manuscript known up to this time, which contains the *rubaiyats* of Khayyam.

We call attention further to Chapter 29 of the "figured poems," that is to say the poems illustrated by miniatures which explain in a certain measure their meaning.

THE AUTHOR

The author of this excellent work is himself a well-known poet of the Mongolian period. He is called Muhammed-ibn-Badr al-Djadjarmi, from Djadjarm, a city in Khorassan. His father, Badr-al-Djadjarmi, was a well-known poet during the Mongol rule in Persia. He was a contemporary and attached to the person of Khawaja Shams ed-Din Muhammed-i-djowaini, Minister of Hulagu, the first Mongol Prince of Persia, and of his sons, Abaja Khan and Takoudar (A.H. 661-683—A.D. 1262-1284).

Most of his poems are eulogies of that minister. (For further details of the biography of Badr al-Djadjarmi, see Dawlat Shah *Tadh Kiratu-sh-Shuara*, edition of E. G. Browne, Leyden, 1901, pages 219-221, and Riza Goli Khan, *Majma ul-Fusaha*, volume 1, pages 168-169.)

The author was also contemporary with the last Mongols. The date of his death is not known. He wrote the present manuscript in the year 741 of the Hedjireh, that is to say only seven years after the death of the last Mongol Prince, Abu Said, A.H. 716-736 (A.D. 1316-1335).

SCRIBE

As this manuscript is autographic the scribe of it is the author himself, Muhammed ibn-Badr al-Djadjarmi.

DATE

The date of both the copy and of the composition of this autographic manuscript is the month of Ramazan of the year 741 of the Hedjireh, as states the following quatrain, written by the same hand on the back of the last leaf at the very end of the manuscript:

"Dar haft sad u chehl boud u yak andar ramazan
Mih andar hout u mah andar saratan
Bar dast i Muhammed ibn Badr i Sha'ir
Madjmou'a tamam shod be'fazl i Yazdan."

" 'Twas in 741, in the month of Ramazan,
The sun was in the sign of the Fish, and the moon in that of Cancer.
By the hand of Muhammed ibn Badr, the poet,
This collection was made by the Grace of God."

DECORATION

Illuminated with polychromatic enamel decoration, consisting of an unwan (title page), and four pages decorated with captions in various colored enamels on a blue ground and enriched with gold.

It is illustrated by the brush of one artist throughout, and contains two full-page miniatures which form the opening leaves, and six folios in the body of the book with paintings on both sides in the following manner:

[264 *Continued*]

Each page is divided into six horizontal bands consisting of minute figures. The spaces between these bands are filled with writings in Arabic, Persian and Turkish, in different colors in each case. These figures, in the treatment of which no attempt at realism is made, and yet by means of delicate outlines a remarkably natural and lifelike result has been attained, are arranged so as to depict a series of historical incidents from the lives of kings and persons to which the poems relate. In these little paintings we have a glimpse of a hitherto unknown school of the pictorial art of Persia. The striking similarity between these figures and those in the paintings on the ceramics of the Rhages *atelier* of that period, affords us a subject for study which is of intense interest.

(*See Number* 68.)

265 Islamic Traditions.

An Arabic manuscript in Maghribi writing, a religious work on Muhammedan ablutions and prayers and Islamic traditions.

226 folios. XIIIth Century.

266 Khamsah of Amir Khosrow of Delhi.

Five romantic poems modeled on Nizami.

An illuminated MS. written for Sultan Ibrahim.

It contains on the back of the first folio an illuminated medallion with two pendants in the centre of which is an inscription in golden letters which reads: "This is for the Treasury of the great Sultan, the Ruler of the Universe and of Religion, the victorious Ibrahim Sultan (grandson of the great Timour, or Tamerlane, the Mongol Emperor).

Five small circles surround this inscription and contain, in white characters upon gold, the names of the five books—the subject of the MS.

The beginning of each poem is marked with an elaborate serlow. At the end of the second book there is the signature of the scribe.

An inscription at the end also reads:

"O God help the kingdom of the great Sultan, the Just and Majestic, the King of all Nations, and the Lord of the kingdoms of the Turks, Arabs and Persians, the Shadow of God in all the World, Hero of the Sea and the Land, who is aided by God and His Prophet, the Just, the Refuge of the Kingdom of the World and of Religion, the Conqueror, Ibrahim Sultan. May God make his kingdom everlasting."

The colophon reads:

"These five books of Amir Khosrow of Delhi were finished by the Slave of the Threshold of the Refuge of the Universe, Bayazid of Tabriz as-Sultani. 1st of Rabi al-avval, 831 A.H. (December 20th, 1427 A.D.)"

267 SHAHNAME OF FIRDUSI (KING'S BOOK).

Illustrated MS. written in Nasta'liq containing an introduction headed by a decorated serlow followed by two full-page illuminated unwans and fifty-nine miniatures in Mongolian type.

Dated at the end: "Finished on the first day of Jamadi avval 878 A.H." (Sept. 24th, 1473).

XVth Century.

268 KORAN.

Illuminated Koran written on fine heavy paper in neat Naskhy character.

It contains three full-page illuminated unwans and 86 heads of suras. There are a number of rosettes on the margin of every page as well as thousands of large decorative punctuation marks. These decorations are mostly in royal blue enamels in which piece gold has been freely used.

The illuminations are composed of arabesque and floral scrolls in which the ornamental writings of varying descriptions are brought in to harmonize with the designs.

It is dated and signed: "Transcribed by Abul Fazl Bin Abdul Wahab Al-'Araj. The transcription of this sacred Koran is completed by the help of God in the year 882 A.H." (1477 A.D.).

The first four folios contain a preface which is an appreciation of the value of each letter of the Koran, and gives the names of the grand and pious Theologians of Islam from the first century of Muhammedanism to the time of transcription. The last pages state the number of chapters (suras), verses, words and letters of the Koran and the ninety-nine names of God (usually designated Al Asma ul Hasna, i. e., "The best suited names").

The last page is a prayer in favor of the Sultan Malik al-Ashraf, a Mameluke King of Egypt.

The Koran has on most pages Royal seals which have in all cases been deliberately defaced, presumably to conceal the identity of the original owner.

269 GUL MUL.

An ethical conversation.

Illustrated MS. written in Nasta'liq character with powdered gold margins. It contains two exquisite miniatures of the Early Timurid School. The first depicts a garden scene and personages. The second is a landscape with a dismounted horseman in the attitude of prayer.

XVth Century.

[269 *Continued*]

On account of the incomplete state of the MS. neither the date nor the name of the scribe is known. Nor does comparison with other specimens of the pictorial art of Persia, known to us, help us to determine the artist who executed the miniatures.

The work seems to be unparalleled in point of elegance and delicacy.

270 LEYLA-U-MEDJNOUN.

Illustrated Persian MS. in Nasta'liq.

Four miniatures of the Timurid School.

XVth Century.

271 MATHNAVI.

A romance by Mowlana Shams'ud Din Muhammed 'Assar of Tabriz, one of the panegyrists of Ilkhani Sultan Shaikh Uvais 757-776 A.H. (1356-1374 A.D.).

Illustrated Persian MS. in Nasta'liq.

Eleven miniatures of Mongolian type. Decorated with two illuminated medallions and two serlows.

XVth Century.

270 folios, 2 columns of 12 lines on each page.

272 KULIYAT-I-KATIBI.

Collected works of Muhammed Ibn-i-Abdullah-i-Nishapuri, surnamed Katibi.

Illustrated Persian MS. in Nasta'liq containing 9 miniatures of the Timurid School.

XVth Century.

Rare.

Katibi was born in Tabriz, but studied in Nishapur and took his poetical surname from his early application to the art of penmanship under the celebrated poet and calligrapher Simi in Nishapur. He went thence to Herat and composed poems in praise of Timur, Shah Rukh, and the latter's son, Mirza Baysanghur (died 837 A.H.—1433 A.D.).

Katibi died in 1434 A.D.

273 LEYLA-U-MEDJNOUN AND ISKENDERNAME OF NIZAMI.

Illustrated MS. in Nasta'liq containing 13 miniatures and two unwans.

Date defaced. XVth Century.

274 CHIHL HADIS.

"Forty words" with their exposition in verse.

Illuminated Persian MS. in Nasta'liq writing by Sultan Ali Mashedi, who was called "Sultan" because of his mastery of

[274 *Continued*]

penmanship. He brought Nasta'liq writing to its perfection. Dated 886 A.H. (1481 A.D.).

Each page is decorated with vignettes in colored enamels and gold. There is one serlow. The covers are of leather stamped with a design in gold.

8 *folios. XVth Century.*

275 MATHNAVI OF RUMI.

Illuminated Persian MS. It is divided into six books, each of which begins with an illuminated title. There are six small serlows and hundreds of decorated captions. The colophon reads: "Hassan, the son of Ahmad of Ardastan." Dated Jamadi 1st, 886 A.H. (1481 A.D.).

It is bound with covers beautifully decorated and stamped in piece gold.

565 *folios. Late XVth Century.*

276 KHAMSA OF AMIR KHOSROW OF DELHI.

Illuminated MS. in Nasta'liq.

It contains five books each with an unwan. It has 3 serlows and a medallion on the first folio. 183 folios with four columns to a page.

Latter part of the XVth Century.

277 KITAB SHARAF NAMAI ISKENDERI.

"The Book of Alexander the Great. His Conquests in Persia."

Illustrated MS. in Nasta'liq writing containing 2 miniatures. School Transoxiana.

Middle of the XVth Century.

278 TAFSIR-I-JALALUD-DIN.

Arabic MS. in Maghribi writing. A complete commentary on the Koran by Jalalud-Din Al-mahalli and Jalalud-Din Al-Suyuti, two early Muhammedan theologians.

The title page is illuminated.

168 *folios. XVth Century.*

Very rare.

279 ZAFARNAME (BOOK OF VICTORIES).

Illustrated MS. in excellent Nasta'liq.

The history of Timour (Tamerlane) from the beginning of his career to 896 A.H. (1403 A.D.).

It is attributed to Hatifi.

[279 *Continued*]

Signed and dated by the calligrapher at the end of the MS. as follows: "Transcribed by the sinful slave Mahmud bin Ishag Siyawushani. In the year 927 A.H. (1520 A.D.)."

The book has several seal impressions which have unfortunately been effaced, but a careful examination leaves no doubt that they were royal seals.

The book has a lacquer cover decorated with enamels of the same period. It is illustrated with 10 miniatures of the School of Akbar.

XVIth Century.

Khawaja Mahmud Siyawushani was the pupil of the celebrated penman Mir 'Ali, and he became a famous penman himself. (*See Huart's "Calligraphies,"* etc., p. 254.)

280 LEYLA U MEDJNOUN

Illustrated Persian MS. in Nasta'liq.

Decorated with designs in blue and gold, with gold powdered margins. There are five miniatures.

4 columns of 19 lines each to a page. 50 folios. XVth Century.

281 SHAHNAME OF FIRDUSI.

Illuminated Persian MS. in Nasta'liq.

It contains 106 miniatures of the Timurid School and two serlows. Several pages at the beginning were replaced in the XVIIth Century, as is shown by the style of the decoration writings and the paper.

The introduction describes the life of Firdusi, the author, and three dynasties of Persian rulers (Pishdadian, Kaianian and Sasanian).

The scribe is Lutfullah, the son of Habibullah.

Dated 912 A.H. (1506 A.D.).

282 GULISTAN-I-SA'DI.

An illustrated MS. in Nasta'liq writing consisting of selections from the poems of the Gulistan ("Garden of Roses") of Sa'di.

It is transcribed by an unknown calligrapher. The last page bears two impressions of a seal which reads: "Abduhu Mustafa Quli."

It is illustrated with one full-page miniature of the School of Behzad.

Early XVIth Century.

283 BUSTAN-I-SA'DI.

"The Garden of Perfume," of Sa'di.

Illustrated Persian MS. in Nasta'liq character.

Elegantly written by the great calligrapher Gassim, the son of Shadi Shah, as signed at the end of the book.

There are two full-page unwans at the beginning of the book and it contains two full-page miniatures by Behzad.

157 *folios. First part of XVIth Century.*

284 BOOK ON ASTRONOMY.

An Arabic MS. in Naskhy. It is in two parts and treats of Talismanic signs and figures; of omens and the virtues of different planets. Founded on Greek works on astrology.

The second part treating of the science of letters and their respective value as charms and talismans is attributed to Plato.

It is illustrated with interesting drawings representing the personified signs of the zodiac.

87 *folios. Early part of the XVIth Century.*

Very rare.

This work was specially composed for the Abbassid Caliph al-Mustasim Billah.

285 DIWAN-I-HAFIZ-I-SHIRAZI.

Illustrated Persian MS. in fine Nasta'liq writing.

It contains two full-page unwans in polychromatic enamels and gold on blue ground.

There are five miniatures by Sultan Muhammed of the School of Shah Tahmasp.

The colophon reads: "In the month of Rajab, of the year 938 A.H. (1531 A.D.)."

227 *folios with* 2 *columns and* 14 *lines on each page. XVIth Century.*

286 SHAH U DARWISH.

"The King and the Dervish." Also called "Shah u Gada" ("The King and the Beggar").

Illustrated and illuminated Persian MS. in Nasta'liq writing on heavy paper of a remarkable quality.

Composed by Badr ud-Din Hilali. Signed: "Transcribed by Muhammed Nur in the year 945 A.H. (1538 A.D.)."

Having been transcribed six years after the death of the author, it is the oldest known copy.

The MS. is illustrated with two miniatures in the style of the School of Behzad. It is decorated with an ornate medallion on the guard page, an unwan on the first page and numerous captions at the beginning of chapters. These decorations

[286 *Continued*]

are carried out on a blue ground in polychromatic enamel and gold.

The borders of the writing are in different designs and colors drawn over gold representing floral scrolls.

The cover is the original Persian flap binding of brown leather highly decorated, pressed in gold.

24 *folios. First part of the XVIth Century.*

Hilali was born in Astrabad of a Jaghatai Turkish family and went as a youth to Herat, where his education was watched over by Mir Ali Shir. He was put to death as a Shiah heretic by the Uzbak invader, Ubaid Khan, 939 A.H. (1532 A.D.).

287 KHULASE-I-CHAND.

Selections from "Shirin and Khosrow" of Nizami by an unknown calligrapher.

Illuminated Persian MS.

Two delicate miniatures, two unwans, and two serlows. The borders of the folios are decorated with designs formed by joining together paper of two different colors. This method of decoration is very rare.

Early XVIth Century.

288 BUSTAN—"THE GARDEN OF PERFUME" OF SA'DI.

Persian MS. written in fine Nasta'liq.

The colophon reads: "Finished by humble Mahmud ibn Nizam-ed-Din, 921 A.H. (1515 A.D.)." Illustrated by four miniatures by an artist of the School of Behzad.

Cover of leather pressed in gold with a finely executed design of foxes. Inside the covers are decorated with colored filigree.

144 *folios. XVIth Century.*

289 YUSUF AND ZULAIKHA.

Illustrated Persian MS. in Nasta'liq.

The Biblical story of Joseph and Potiphar's Wife, by Jami.

Jami took his name from his birthplace, the small city of Jam, in what is now called Afghanistan. He was born in 817 A.H. (1414 A.D.) and died in Herat in 898 A.H. (1492 A.D.). One of the most celebrated and prolific poets of Persia, he was renowned for his romantic and mystic poetry, which he cultivated from his youth.

The poem of Yusuf and Zulaikha is the most popular work of Jami and most appreciated in the Eastern world. It was completed at the close of 888 A.H. (1483 A.D.), and dedicated to Sultan Hussein.

DATE AND SCRIBE

"Written by Mahmud, the son of Ishaq Ashihabi Allharavy (see Huart, p. 228), in the months of the year 973 A.H. (1565 A.D.)." Mahmud was one of the most celebrated penmen of his day. He had been the mayor (Kalantar) of Herat under Durmushkhan. Obeidkhan sent him to Bokhara at the same time with Mir 'Ali. In the latter city he studied calligraphy with that great Master (Mir 'Ali), and he became a Master in turn. He acquired skill in copying to such an extent that some of the distinguished calligraphers like Amir Malik, Seyyid Ahmad Mashadi and others were not able to distinguish his copy from the original. His master having found out that he sometimes borrowed his name in signing his writings, sent him these verses:

"Khajah Mahmud, notwithstanding his great importance, is the pupil of this poor personage.

My heart took pains to teach him writing.

No fault had been committed by me, or by him.

Whatever he writes, good or bad, he has learned it in the name of his Master."

He has left beautiful copies of manuscript, and magnificent calligraphy. He died in Herat, near his birthplace, in 991 A.H. (1583 A.D.)

WRITING AND PAPER

It is written in an exquisite Nastaliq on gold frosted paper by one of the most famous Persian calligraphers. The ruling that separates the columns and the band that frames the written page are of different colors, decorated with floral traceries in gold. The whole page is then inset in a richly embellished wide margin, each border being painted slightly different from the next, and covered with gold flowered designs. The paper is of the finest heavy quality and of cream color.

MEMORANDUM

The copy contains a number of seals of various personages who owned it, at different periods. The large round signet on the back of the first page, surrounded with beautiful decoration, evidently by the original miniaturist, bears the name of Mirza Nura. Was this the son of Sadr Shariah (Mufti or Mujtahid of Ispahan), the pupil of Mir Imad? By the order of Shah Abbas the Great, Mirza Nura copied the Shahname of Firdusi in a hand of extraordinary beauty. He died in India 1008 A.H. (1599 A.D.).

The other two large and circular seals, one inside the front cover, and the other on the back of the first page, are identical. In the centre of both, the word "Allah" is written, and the reading around it is as follows:

"His highness Mullah Khajah, the son of Khajah Yacub, the defender of the true religion."

[289 *Continued*]

The small seal on the same page is of Akhund Anvar. The two small ones on folio 61, and the one on folio 65, are also in the name of Mirza Anvar; probably different seals of the same person.

Three oval-shaped seals bear the name of "Mullah Khajah, the son of Khajah Yacub," the same person as mentioned in the two round seals at the opening of the manuscript. (See above.)

ILLUMINATIONS AND ILLUSTRATIONS

There is an ornate medallion on the back of the first page, in gold, blue and orange. The manuscript is introduced by two richly ornate unwans that form a double title page in gold, blue and orange. The captions to the various sections throughout the manuscript are highly decorated in gold, lettered in white and delicately flowered. In addition to these there are five vignettes of various colors set off by a tendril design in gold and inlaid on the margins of every page.

The manuscript is illustrated by five full-page miniatures of the Behzad school, and are of the most delicate workmanship. The subjects of the illustrations are as follows:

1. An ornate vignette.
2. Exquisite double title pages in gold, blue and orange.
3. Joseph being taken out of well by Ishmaelites. *The miniature is signed "Mahmud."*
4. Joseph arrives in Egypt in a ship. *Signed "Mahmud."*
5. Joseph is being sold as a slave in Egypt.
6. Joseph taken out of prison and sitting with the King.
7. Zulaikha in her old age, and fallen into poverty, meets Joseph on the roadside.

All the paintings in the manuscript are the work of a single brush.

155 *folios.* 2 *columns of* 14 *lines on each page. XVIth Century.*

290 KULIYAT-I-SA'DI.

The complete poetical works of Sa'di of Shiraz.

Illustrated Persian MS. in excellent Nasta'liq.

There is a memorandum on the back of the first page which reads: "This, the complete works of Shaykh Sa'di, was compiled by Ali-Ibn-Ahmad-i-Bisutun, and written in the year 926 A.H. at Bokhara-i-Sharif (i.e., Bokhara the "Holy" from its numerous universities and mosques).

The book contains twelve miniatures.

The decorations are 2 full-page illuminated unwans, 10 serlows and 23 illuminated captions, in polychromatic enamel and piece gold.

381 *folios.* 3 *columns of* 19 *lines on each page. XVIth Century.*

291 SUBHAT AL-ABRAR.

One of the seven books of Jami called Haft Aurang.

Illustrated Persian MS. in medium size Naskhy writing.

Decorated by two exquisitely ornamented full-page unwans. The serlows (chapter headings) and numerous captions are in various colored enamels enriched freely with piece gold. The margins of the pages are ornamented with powdered gold on heavy glazed paper.

There are two full-page miniatures of the School of Behzad. Bound in embossed leather covers representing geometrical designs on a gold ground, with filigree work on the inside.

Early XVIth Century.

A beautiful MS. in a perfect state of preservation. The last page, which is at present missing, bears the name of the scribe, the date and a number of royal seals and memoranda, which fact may account for the former owners' reluctance to part with it. We hope to secure the missing page, through the courtesy of a friend.

292 DIWAN-I-HAFIZ.

Complete works of Hafiz of Shiraz.

Illuminated Persian MS. in Nasta'liq.

He knew the whole Koran by heart and on account of his extraordinary memory was called Hafiz, which means "retention."

Contains two illuminated full-page unwans and two serlows as well as numerous illuminated captions.

Two miniatures of Shah Tahmasp School.

Bound in pressed gilt covers of the period.

XVIth Century.

293 YUSUF AND ZULAIKHA.

The romantic poem of Joseph and Zulaikha.

Illustrated and illuminated by the hand of an artist of the School of Agha Mirak. Four miniatures finely executed, one serlow and illuminated captions.

133 *folios with* 14 *lines to a page.*

Dated 989 *A.H.* (1581 *A.D.*)

294 KITAB-I-YUSUF-U-ZULAIKHA.

An illustrated Persian MS. in fine Nasta'liq.

By Mowlana Abdur-Rahman-i-Jami, 817-898 A.H.

The colophon reads: "Completed the transcription in the year 926 A.H. (1519 A.D.)."

In the text it is stated that the poem was completed in the year 888 A.H.

[294 *Continued*]

Illustrated with four delicate miniatures painted by Agha Mirak.

It is bound in the original cover of pressed leather with gold ornamented geometrical designs in relief, filled with arabesque scrolls.

172 *folios.* 12 *lines and* 2 *columns to each page. Early XVIth Century.*

295 LEYLA U MEDJNOUN.

A romantic poem by Nizami.

Illustrated with three miniatures of the School of Agha Mirak. There is one small unwan.

Dated 972 *A.H.* (1564 *A.D.*)

296 KHAMSA OF NIZAMI.

Illuminated Persian MS. in Nasta'liq. The five books of Nizami. Each book begins with two full page illuminated unwans.

Dated 940 *A.H.* (1533 *A.D.*)

297 DIWAN-I-HASAN-I-DIHLAVY.

Collection of poetry by Khawaja Amir Hasan surnamed Najm-ud-Din, son of 'Ala'i Sanjari, a native of Delhi. He was an intimate friend of Amir Khosrow with whom he stayed five years in Multan, 678-683 A.H., at the court of Muhammed Sultan, eldest son of Ghiyath'ud-Din Balban. Like Amir Khosrow he was one of the court poets of Sultan 'Ala'ud-Din Khilji 695-715 (1295-1315 A.D.) to whom most of his laudatory poems are addressed.

Illustrated Persian MS. in Nasta'liq.

The book contains five exquisite miniatures by an artist of the School of Agha Mirak. Decorated with one serlow and many illuminated captions. Bound in a fine original cover of embossed decorated leather with minutely executed arabesque designs.

244 *folios,* 2 *columns of* 14 *lines on a page. Early XVIth Century.*

298 KITAB-I-HEFT AURANG.

Illuminated Persian MS. in Naskhy writing by Mulla Jami. Composed of the following seven works: Silsileti Zahab; Tohfet ul Ehrar; Yusuf-Zulaikha; Selaman ve Absal; Subhat ul Ebrar; Leyla u Medjnoun; Khiradname i Iskender.

Decorated by two full page unwans and seven serlows in polychromatic enamel enriched with gold.

Containing an interesting memorandum on the back of the guard page, probably that of the son of Ahmed Shah Zendi.

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Covers of pressed leather with arabesque decorations. The inside covers are decorated with filigree.

XVIth Century.

299 DIWAN-I-KHAWAJA HAFIZ SHIRAZI.

Illustrated Persian MS. written in Nasta'liq.

Two full page miniatures of Shah Tahmasp School.

Decorated by two full page unwans in polychromatic colors enriched with piece gold.

Early part of XVIth Century.

300 BUSTAN-I-SA'DI.

Illustrated Persian MS. transcribed by Gassim, son of Shadi Shah, the famous calligrapher, as is indicated in the colophon, in the usual manner. On the back of the guard page is an ornate star-shaped medallion, a serlow at the beginning of the book and numerous illuminated captions in the body and at the end of the book. These ornamentations are executed with great skill and taste. The writings are invariably decorated in gold and color and the broad margins of heavy smooth paper are drawn in golden lines to represent remarkable foliated arabesques, sprays and scrolls.

On the first page the ornate seal of "Fath Ali Shah Sultan, Kajar" appears.

There are other royal seals on the fly-leaf and at the end of the MS.

There are five miniatures outside of the book-proper which are by different hands and although work of the XVIIth Century must have been added at the time when the above-mentioned seal was impressed.

The first miniature is of a man and a woman in European attire, a drawing by Reiza Abbassi. The third is that of a personage on a throne in the Mongolian style. The remaining three represent groups in the style of the School of Behzad.

The date of the book is the first part of the XVIth Century. The cover is of leather with a blind pressed design of a simple character.

301 BUSTAN-I-SA'DI.

Illustrated Persian MS. in Nasta'liq.

Four miniatures of the School of Agha Mirak.

Early XVIth Century.

302 DIWAN-I-HAFIZ.

Collection of the works of Shams-ud-Din Muhammad Hafiz, the greatest of Persian lyrists. He lived under two

[302 *Continued*]

sovereigns whom he extols—Amir Shaykh Abu Ishag, 742—754 A.H., and Shah Mansur, 790—795 A.H.

Persian MS. in fine Nasta'liq.

Dated on the last page: "Completed by God's help and grace in the months of the year 922 A.H. (1516 A.D.)."

One miniature of the School of Agha Mirak and one serlow.

Bound in a fine leather cover with embossed medallions.

174 *folios*, 14 *lines on a page. XVIth Century.*

303 Diwan Shahi.

Called also Agha Malik of Sabzawar who attached himself to Baysanghur, the son of Shah Rukh. His Diwan consists of Ghazals and a few rubaiyats. Died 857 A.H. (1453 A.D.).

Illustrated Persian MS.

Two full-page miniatures by Sultan Muhammed.

XVIth Century.

304 Kitab Silsileti Zahab Jami.

The book of Jami called "The Chain of Gold."

Illuminated Persian MS.

The scribe is not mentioned. It is dated at the end 962 A.H. (1554 A.D.). Contains two full-page unwans and several serlows in the body of the book all elaborately illuminated in polychromatic enamel upon which piece gold is freely used.

Bound in magnificent covers of the epoch, of incised leather with rich filigree and embossed ornamentations in gold.

XVIth Century.

305 Kitab-i-Leyla-u-Medjnoun.

Illustrated Persian MS. in Nasta'liq, by Hatifi.

Signed and dated as follows: "Transcribed by the poor, the sinner, the humble Muhammed Bagir Ibn-i-Mir Ali-al-Katib al Husseini, in the months of the year 952 A.H. (1545 A.D.)."

Two miniatures by an artist of the School of Behzad.

Decorated with one serlow. The various colored margins are powdered with gold. Bound with covers of the epoch, embossed with designs of animals on gold ground.

67 *folios*, 2 *columns of* 14 *lines on each page. XVIth Century.*

Mowlana (i.e., Our lord) Abdullah Hatifi was the son of Jami's sister, and like him a native of the province of Jam (Khorassan). He was unrivalled in his day as a Mathnawi writer.

306 Specimens of Calligraphy (In book form).

Magnificent specimens of Nasta'liq writing. Signed by Muhammed Hussein, and exquisitely illuminated with poly-

[306 *Continued*]

chromatic enamels enriched with heavy piece gold. Cover of same epoch embossed representing foliated arabesques in black and red-brown on gold ground.

One full-page miniature of Bokhara School.

Early XVIth Century.

307 ISLAMIC TRADITION.

The ninety-nine names of God in Arabic interlined with Persian translation in verse.

Illuminated Persian MS. in Nasta'liq.

This work has been especially written for and dedicated to Sultan Hussein Mirza Bahadur Khan, 1500 A.D., one of the greatest bibliophiles of the Muhammedan world, by his court calligrapher. Signed: "The poor, the humble, Muhammed al-Aahkamasati, better known as the Bahadurshi."

19 *folios,* 1 *page missing at the end. XVIth Century.*

308 DIWAN ASEFI.

The collected poems of Asef.

Persian MS. in Nasta'liq by Najmaddin Muhammed.

Decorated by a serlow and many small gold captions with writing in white. The margins of varying colors are powdered with gold.

XVIth Century.

309 DIWAN KHAWAJA HAFIZ SHIRAZI.

The poetical works of Khawaja Hafiz-i-Shirazi.

Illustrated Persian MS. in Nasta'liq.

The calligrapher's name is effaced. On the first page a note in Persian reads: "This belongs to my daughter Koukab Khanum. May God bless it to her, and may she read it always. In the month of Jamadi-us-Sani, 1274 A.H. (1857 A.D.)." Seal reads: "Sadri-Aazam, 1286 A.H. (1869 A.D.)." The late Grand Vizier of Persia who was assassinated.

There are five miniatures. The decoration is by means of two illuminated unwans, three serlows and many illuminated captions in simple designs on gold with polychromatic enamel.

217 *folios,* 3 *columns of* 12 *lines to a page. Second half of XVIth Century.*

310 DIWAN-I-HAFIZ.

The complete poetical works of Hafiz Shirazi.

Illustrated Persian MS. in Nasta'liq writing.

It contains one serlow and 6 miniatures by a Court artist of the School of Shah Tahmasp and an ornate medallion. Dated 967 A.H. (1559 A.D.).

151 *folios,* 2 *columns and* 14 *lines to a page. XVIth Century.*

311 DIWAN OF SULTAN HUSSEIN MIRZA.

Illuminated Turkish MS. in beautiful calligraphy ornamented with enamel and foliated margins.

It bears the following important royal memoranda:

(1) "In the name of God, the Merciful and Compassionate. This book came to the library of this humble servant of the Threshold of God on the 25th of the month of Bahman, in the Divine year (Ilahi) corresponding to the 8th of Jumadi the Second, 1037 A.H. (January 14th, 1628 A.D.), which is the day of the Blessed Accession. Written by Shihab ad-Din, Muhammed Shah-Jahan Padishah, son of Jahanguir Padishah, the son of Akbar Padishah."

(2) "Though the name of Mullah Sultan 'Ali is written, having examined the book, I found it is not in the hand of that Mullah. It is in fact by the hand of the Mullah Abdulrahim. The Turkish book was presented by me to my distinguished and honorable son Dara Shukuh on the 10th of blessed Ramazan, corresponding to the 24th of the month Farvardin in the year of my Blessed Accession."

(3) "Allah is great! This Turkish book is presented to the library of him who is the Slave at the Threshold of the Almighty, by His Majesty. Written by Muhammed Dara Shukuh. May God forgive his sins." Seal reads: "The Shadow of Almighty God, the Ghazi Shah Jahan. 1st year of accession."

(4) "This Turkish book, which is the Diwan of Sultan Hussein Mirza, was presented to the library of this humble servant of the Divine Presence. Written by Muhammed the son of Dara Shukuh 1038 A.H. (1628 A.D.)."

(5) "On the 30th of the month of Shawal, in the year 1029 A.H. (August 28, 1620 A.D.) was entrusted to the Khajah Farasat."

(6) "On the 17th of the month of Bahman the divine year (Ilahi) 10 was entrusted to the Khajah of the State. 81 folios, 20 lines at the beginning, 32 lines at the end."

(7) "Entrusted to Khajah Mohammed Momin, on the first of the month Isfendiar, the divine year (Ilahi) 10."

(8) "It was inspected on 29th of the month Zilgadah 1012 (April 29, 1604 A.D.)"

312 KITAB-I-SA'AT

A work on futurity and astrology.

Illustrated Persian MS. in Nasta'liq.

Compiled from different works of Shaikh Muhi-ud-Din-i-Aarabi. The colophon states: "Finished on the 21st of the month of Shawal in the year 991 A.H. (November, 1583 A.D.) for the library of His Excellency Nawab Khan-i-Aazam, in the town of Hadjipur, by the hand of the least of his servants Muhammed Yusuf. May God forgive his sins."

Decorated with illuminated captions.

[312 *Continued*]

Twelve miniatures representing the signs of the Zodiac by an artist of the Akbar School. Probably a unique work.

50 *folios*, 17 *lines on a page. Late XVIth Century.*

313 DIWAN-I-HAFIZ-I-SHIRAZI.

A collection of the poetical works of Khawaja Hafiz-i-Shirazi. Illuminated Persian MS. in Nasta'liq.

Two highly decorated full-page unwans and a tailpiece in polychromatic enamel enriched with piece gold.

It is bound in lacquer covers with pressed medallions and borders filled with elaborate arabesques. The lacquer is decorated with gold representing scrolls of foliated designs of great beauty. Two raised borders near the edge of each cover, one of which is filled with writings and the other with a design of flowers. The inside of the covers decorated with exquisite filigree work. We have in this one of the most remarkable specimens of bookbinding art of Persia.

160 *folios*, 2 *columns of* 14 *lines on each page. XVIth Century.*

314 KHOSROW-U-SHIRIN-I-NIZAMI.

Illustrated Persian MS. in Nasta'liq writing.

The second of the five romances by Nizami-ud-Din. Died 576 A.H. (1180 A.D.).

The colophon reads: "Finished by God's help the transcription, in the latter part of the month of Rabi al-avval, of the year 941 A.H. (Sept., 1534 A.D.), by Shah Nazar, Katib-i-Daylami. May God forgive his sins."

It contains six miniatures.

248 *folios*, 2 *columns of* 12 *lines on a page. XVIth Century.*

315 TRADITIONAL TREATISE.

Persian MS. containing the advice and cures revealed by the Angel Gabriel.

In beautiful large Nasta'liq written by the famous scribe Mir Ali in the XVIth Century.

There is a serlow at the beginning of the book and the writing on each page is decorated with gold.

10 *folios. XVIth Century.*

316 QISASUL-ANBIYA.

Religious history of the Prophets from Adam to the Caliphs, as stated in the Koran.

Illustrated Persian MS. in excellent Nasta'liq.

Illuminated guard pages contain two royal medallions in which the following is inscribed in gold: "Ya Kazi al-Hajat"

[316 *Continued*]

(O Thou Judge of all supplications). "Ya Kafi al Muhimat" (O Fulness of all affairs). Two full-page unwans exquisitely illuminated in polychromatic enamel representing foliated arabesque scrolls.

Twenty-two miniatures by an artist of Safavid period, XVIth Century.

Cover pressed leather of the same epoch.

280 folios, 15 lines on each page. XVIth Century.

317 Religious Work.

Illuminated Arabic MS.

Muhammedan rites and ceremonials in verse written for Emperor Bahadur Khan Abul Mansur.

The guard page bears in golden letters the dedication, a brief translation of which is as follows:

"This book was written for the exalted, honorable, glorious, etc., Sultan of Sultans, the King of Kings, the Hero of Sea and Land, Abul Muzaffar Bahadurkhan Abul Mansur. May God grant prosperity to his kingdom, and make his rule everlasting. The peace of God be upon him."

Further: "As the author of this work passed to his rest before completing it, we tried to follow in his footsteps and write according to his style as far as we could in our humble and insignificant manner."

At the top of the first page (back) are three panels in which the following is written in golden letters:

"And his glory be everlasting.
Sultan Hussein, may his kingdom be glorified.
Shah Sulaiman, may his office be blessed."

The whole of the foregoing inscription is written in gold writing.

Sixty-nine folios without decoration except one serlow at the beginning of the book.

Late XVIth Century.

318 Tashrih-i-Tibb.

A medical exposition.

Illuminated Persian MS. The artistic interest of this volume lies in the binding. The incised leather and gilt covers represent on either side elaborate landscapes in which hares, stags, birds, etc., appear. Filigree diamond-shaped panels filled with arabesques on various colored grounds form the decoration inside the covers.

XVIth Century.

319 KITAB-I-MIHR-WA-MUSHTARI.

By Mowlana Muhammed Assar of Tabriz. Died 779 A.H. (1337 A.D.). (*See number* 271.)

Illuminated Persian MS. in fine Nasta'liq.

One miniature. Decorated by illuminated captions in polychromatic enamels on gold.

120 *folios, 2 columns of* 12 *lines on each page. Late XVIth Century.*

320 SHAHNAME-I-FIRDUSI.

Illustrated Persian MS. in Nasta'liq.

The colophon reads: "Completed in the middle of the month of Safar in the year 978 A.H. (1570 A.D.)."

A seal reads: "Ahmad Gul-i-Gulshan-i-Anbiyast" (i.e., Muhammed is the Rose of the Flower Garden of the Prophets).

Contains twenty-two miniatures of Shah Abbas School.

Decorated with two full-page illuminated unwans, and many illuminated captions in polychromatic enamels enriched with gold.

625 *folios, 4 columns of 23 lines on a page. XVIth Century.*

321 KORAN.

A Koran written in Naskhy character and richly illuminated. The decorations are unusually elaborate and consist of two full-page unwans, many chapter headings, hundreds of rosettes and vignettes on the margins, and one full-page ornamentation at the end, all carried out in polychromatic enamel enriched with piece gold.

XVIth Century.

One of the pages bears a royal seal of one of the early Kajar Kings of Persia, bound with pressed covers designed in gold representing floral scrolls. Inside the covers are decorated with black filigree design on a yellow ground.

322 TUHFAT-UL-AHRAR-I-JAMI.

"A Gift to the Free Ones." A religious poem in the nature of the Makhzan-ul Asrar, divided into twelve Magalas (divisions).

Illustrated Persian MS. in excellent Nasta'liq.

Four miniatures of early Safavid School. Two illuminated unwans and two serlows with many illuminated captions form the decoration.

79 *folios. XVIth Century.*

323 KULIYAT-I-SA'DI.

Illustrated Persian MS. in excellent Nasta'liq.
Complete works of Sa'di.
Contains fourteen miniatures of Shah Abbas School.
Decorated with seven serlows and illuminated captions.

386 folios, 3 columns of 17 lines on each page. Late XVIth Century.

324 KITAB-I-GULISTAN-I-SHAIKH SA'DI.

Persian MS. in fine Nasta'liq entitled "The Rose Garden of Sa'di."

It ends with the following inscription by the unknown Court calligrapher who transcribed the book:

"This Kitab-i-Gulistan, or The Rose Garden of the Great eloquent poet Muslih'ud-Din Shaikh Sa'di Shirazi, every page of which is a garden full of the roses of literature and perfection of Mankind in itself, was transcribed by the command of the Khagan of Khawagin, the Refuge of the kings of Arabia and Persia, the Caliph of the all-merciful God, the Possessor of the Royal Crown and Throne, the Light of the Mughal Sovereignty, Abu'l-Muzzaffar Shihab-ud-Din Muhammed Sahib Qaran, Shah Jahan Padishah Ghazi (the most victorious), may Almighty God perpetuate his kingdom and power, and may He increase his Glory and Excellency. In the fifth month of Khurdadmah, in the second year of his reign (equivalent to the first of Shawal in the year 1038 A.H.—1628 A.D.).

325 GANJINAI ISTILA.

Fifty-five risalas or treatises on various theological and ethical subjects.

Some of them were written as early as 198 A.H. (813 A.D.), while others were written in 1675 A.D.

The transcription, which seems to have been done by different hands at varying dates, must have been brought together in the XVIIth Century.

The artistic interest lies in the binding of the volume, which is of earlier date and is of cut inlaid leather work representing a medallion in which the figure of a dragon is prominent.

XVIIth Century.

326 WASSAF.

History of Mongol Kings and their conquests composed by Abdullah, son of Fazlullah of Shiraz, better known as Wassaf-i-Hazrat.

Signed by Muhammed Husein and dated 1077 A.H. (1666 A.D.).

Persian MS. in Naskhy writing.

Two serlows of polychromatic enamel enriched with gold.

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Bound in a leather cover of the epoch with pressed medallions filled with designs of animals on a gold ground.

XVIIth Century.

327 KULIYAT-I-SHAIKH SA'DI.

The complete poetical works of Shaikh Sa'di of Shiraz.

Illuminated Persian MS. in Nasta'liq.

Dated and signed by the calligrapher: "Finished the transcription of this excellent book last Tuesday of the month of Jamadi-uth-thani, 1050 A.H. (1640 A.D.), by the hand of the sinful slave Muhammed Sa'id Ibn-i-Fakhrud-Din Ahmadi Shirazi."

Five serlows and several illuminated captions.

The cover of a later period of lacquer with a bold design surrounded with a border containing writing in white characters.

438 *folios. Three columns of eighteen lines on a page. XVIIth Century.*

328 DIWAN-I-HAFIZ-I-SHIRAZI.

Illustrated Persian MS. in Nasta'liq.

Collection of Ghazals in alphabetical order, Mathnavis and Ruba'is.

Dated and signed by the calligrapher: "Finished the transcription of the Diwan-i-Hafiz on the 10th of the month of Rajab in the year 1025 A.H. (1616 A.D.), by the sinful slave 'Ali Riza. May God forgive his sins."

Two miniatures by Riza himself, the first representing two youths studying the Diwan-i-Hafiz, and the second a young lady offering wine to a young man.

Decorated by two serlows.

227 *folios. XVIIth Century.*

'Ali Riza is the well-known artist and penman. (See Huart, page 253.)

329 KITAB-I-TIMURNAME.

An abridged history of the Timurids from their origin to the reign of Farrukhsiyar, 1112 A.H. (1700 A.D.).

Illustrated Persian MS. in Nasta'liq.

Signed and dated by the calligrapher: "Completed the transcription of the Kitab-i-Timurname on the 15th of the month Sha'ban 1049 A.H. (1639 A.D.), the poor, the humble 'Abdul Latif Ibn-i-Mowlana Muhammed Turkan Dehlavy."

Twenty miniatures by an artist of the Jahanguir period in Mongolian style.

166 *folios,* 15 *lines on a page. XVIIth Century.*

330 HAFT PAIKER OR BAHRAMNAMEH.

"The Seven Effigies."

Persian MS. in Hebrew character.

A poetic composition of the Sasanian King Bahram Gur in Persian language but Hebrew character.

Two miniatures of the School of Shah Abbas.

XVIIth Century.

331 AJAIBAT UL-MAKHLOUQAT.

"The Wonders of Creation."

Illustrated Persian MS. in Nasta'liq translated from Arabic of Al-Gazwini for Ibrahim Adil Shah 954 A.H.

Dated on the last page: "In the month of Rajab of the year 1251 A.H."

Illustrated with 55 miniatures of late Mughal School, representing human figures and animals.

332 ETHIOPIAN BIBLE.

Illustrated on parchment. There are sixty folios, 49 of which are painted on both sides, representing incidents from the Old and New Testaments.

Bound in wooden covers, covered with leather.

It is interesting to note the similarity in treatment of the painting of this MS. with earlier Muhammedan Arabic miniatures.

This is included in the exhibition for purposes of comparison.

333 ARMENIAN GOSPEL.

The Gospel in classical Armenian written on parchment and decorated with miniature paintings of the Byzantine School.

This is included in the exhibition for purposes of comparison.

XVth Century.

334 HOLY BIBLE.

MS. written on parchment in Armenian character.

It contains 618 folios and is illustrated with nine miniatures, fifteen serlows and 259 vignettes in the margins.

In the treatment of the paintings there are traces of strong Italian influence.

Dated in letters, 1087 (1640 A.D.).

Some of the unpublished quatrains of Omar Khayyam from the MS. in the exhibition (number 264). The literal translation has been made by Professor Abraham Yohannan of Columbia University.

It is Morning! Arise, O Fair One full of charms!
Drink wine and play on Thy sweet-sounding lute.
Those who are here today will not long remain,
And those who have departed will not return.

Arise, Old Sage of ancient wisdom! From the ground
See that youth scattering wantonly the dust.
Give him counsel. Say, "Do thou gently!
That dust is Kaiqubad's and Parwiz' brain, finely ground."

A drop of water mingles with the Sea,
An atom of dust rejoins the Earth.
Thy coming into the World, what is it?
A firefly that appears and disappears.

Drink wine, for this Vault will outlast Life,
It wages war on our pure souls.
Sit on the green grass, O my Idol, for soon
The grass shall grow from my dust and Thine.

335

MIHRAB

FROM THE

SELJOUCID TEMPLE

AT

VERAMIN

(Mihrab, the most sacred and venerated part of the Muhammedan temple, placed in a situation which indicates the direction of Kaba of Mecca, towards which the eyes and hearts of the Faithful turn in prayer.)

It is composed of 65 faience plaques differing in shape and size so as to fit into the architectural design of the structure.

An exceedingly refined material has been used for the paste, and the glaze covering, a creamy white surface, is smooth and evenly distributed and is painted in varying shades of blue, turquoise, aubergine and brown with rich metallic lustre decidedly metallized and uniform, giving reflections of gold, ruby and purple which has an enchanting effect on the onlooker.

It consists of a large recessed pentagonal niche with raised borders, occupying the upper central part of the monument. This is modelled with bas-relief decoration of foliated sprays and a high relief decoration of a grand scroll of arabesque treated with amazing boldness and sureness of touch, departing from a central point and filling the entire surface. This niche is surrounded with a projecting frieze composed of four panels filled with highly decorative Cufic inscription in lapis lazuli blue on diapered ground enriched with turquoise foliated sprays.

Surmounting the niche are two concave, triangular panels decorated in relief in blue and brown and in keeping with the grand central ornament. These above-mentioned seven pieces form the square central panel of the Mihrab, which is supported by two projecting semi-cylindrical columns with Saracenic capitals.

A smaller rectangular niche is situated under the larger one described above. It is divided by a raised band in the form of a pentagon containing Naskhy inscription in blue relief.

By means of this treatment the scheme of the larger niche, with its borders and tapering panels, is continued, and the arabesques and ornamentations in bas-relief correspond in style.

This smaller panel also rests on raised semi-cylindrical columns with Saracenic capitals similar in design and decoration to the larger ones. Between these columns is a vertical oblong panel composed of two plaques decorated in relief on a diapered ground in blue, aubergine, purple and brown with white reserves. The surrounding lines of raised Cufic characters form a minute prayer niche in the centre of which is a hanging lamp amongst foliated sprays. A band of Naskhy writing forms a border for the panel.

This panel rests on a rectangular tablet bearing in raised blue letters the date, name of the artist, etc.

Between the larger and smaller supporting columns referred

to are narrow vertical bands bearing raised Naskhy writing in blue on diapered foliated ground.

The whole of the above is set into a wide frieze composed of 24 rectangular plaques having a projecting margin with raised sprays of lustre on white reserves.

A highly decorative raised Thuluth inscription in sea blue fills this grand frieze on a ground of foliated sprays of gold, turquoise and white.

The four columns, with their capitals, are painted with blue, turquoise, amethyst, green and brown enriched with a subtle touch of metallic lustre representing interlaced designs of sprays and foliated arabesques continued on the capitals where the design closes.

The columns have narrow vertical flat flanges at the sides which are filled with small golden letters on white between gold and blue lines.

The Mihrab is 12 *ft.* 9 *in. high,* 7 *ft.* 6 *in. wide.*

The tablet at the bottom reads: "Executed by Ali, son of Muhammed, son of Ab-i-Tahir, and completed in the month of Shaaban in the year 663 A.H. (1264 A.D.)."

The date corresponds with the year in which Hulagu Khan died at Maragha in Persia, ten years after his conquest of that country, and eight years after the siege of Bagdad, when he put to death the Mustasim Billah, the last Caliph of the illustrious Abbassid Dynasty, which had ruled over the countries of Western Asia for about five centuries.

Hulagu took Bagdad 1257 A.D. and massacred over a million males.

He is credited with many acts in the direction of reconstructing, reviving and encouraging the art of Persia.

On his return to Persia he was at Rhages (or Rei), which included the place now known as Veramin, and caused the places of worship and other "amarats" to be restored.

The temple from which this Mihrab was taken is of an earlier date than the Mihrab itself, and it is therefore tolerably certain that this masterpiece was made under the orders of Hulagu as a part of his policy of restoration.

The marvelous sureness with which the early Naskhy writing which adorns the grand exterior frieze is executed points to its having been designed by a master hand. It seems to us that nothing short of the trained hand of the Master Yacut himself could have produced at that time a specimen of Naskhy of such a high degree of development as is seen here. It must be remembered that Yacut at this period was a comparatively young man and had invented the Naskhy character so recently that no pupil could have so perfected himself in this new style of writing as to produce a specimen of this importance.

In collaboration with well known authorities on calligraphy we have taken great pains to compare this writing with authenticated specimens from Yacut's own hand and we have arrived at the conclusion that the inventor of Naskhy himself designed the characters which appear on the frieze.

A very important folio of Yacut's original writing is included in the exhibition. (*See number* 259.)

Translation of the large archaic Naskhy (known as Thuluth) inscription which adorns the grand frieze of the Mihrab:

SURA (*Chapter*) *LXII, VERSES* 1-5

[*In the name of God, the Compassionate, the Merciful. All that is in the Heaven, and all that is on the Earth, uttereth the Praise of God, the King!] the Holy! the Mighty! the Wise!

It is He who hath sent to the pagan folk (Arabs) an Apostle from among themselves, to rehearse His signs to them, and to purify them, and to impart to them a knowledge of "The Book" and wisdom; for aforetime were they in manifest error.

And others among them have not yet overtaken those who preceded them in the faith. But he is the Mighty, the Wise.

This is the goodness of God: He bestoweth it on whom He will: God is immense goodness!

They on whom the burden of the law was laid, and would not bear it, are like an ass beneath a load of books. A sorry likeness this, for the people who give the lie to the signs of God! God guideth not the people who do this wrong!

Inscription in small characters on the flanges of the large columns:

SURA LVII, VERSES 1-26

In the name of God, the Compassionate, the Merciful.

All that is in the Heavens and in the Earth praiseth God, and He is the Mighty, the Wise!

His the Kingdom of the Heavens and of the Earth; He maketh alive and killeth; and He hath power over all things!

He is the first and the last; the Seen and the Hidden; and He knoweth all things.

It is He who in six days created the Heavens and the Earth, then ascended His throne. He knoweth that which entereth the earth, and that which goeth forth from it, and what cometh down from Heaven,

*Four plaques which bore the first part of the Sura as far as the words "the Holy!" are missing.

and what mounteth up to it; and wherever ye are, He is with you; and God beholdeth all your actions!

His the Kingdom of the Heavens and the Earth; and to God shall all things return!

He causeth the night to pass into the day, and He causeth the day to pass into the night: and He knoweth the very secret of the bosom!

Believe in God and His apostle, and bestow in alms of that whereof God hath made you heirs: for whoever among you believe and give alms—theirs shall be a great recompense.

What hath come to you that ye believe not in God, although the apostle exhorteth you to believe in your Lord, and He hath accepted your alliance—if ye are true believers?

He it is who hath sent down clear tokens upon His servant, that He may bring you out of darkness into light; and truly, Kind, Merciful is God.

And what hath come to you that ye expend not for the cause of God? Since the heritage of the Heavens and of the Earth is God's only! Those among you who contributed before the victory, and fought, shall be differently treated from certain others among you! Such shall have a nobler grade than those who contributed and fought after it. But a goodly recompense hath God promised to all; and God is fully informed of your actions.

Who is he that will lend a generous loan to God? So will He double it to him, and he shall have a noble reward.

One day thou shalt see the believers, men and women, with their light running before them, and on their right hand. The angels shall say to them, "Good tidings for you this day of gardens beneath whose shades the rivers flow, in which ye shall abide for ever"! This is the great bliss!

On that day the hypocrites, both men and women, shall say to those who believe, "Tarry for us, that we may kindle our light at yours." It shall be said, "Return ye back, and seek light for yourselves." But between them shall be set a wall with a gateway, within which shall be the Mercy, and in front without it, the Torment. They shall cry to them, "Were we not with you?" They shall say, "Yes! but ye led yourselves into temptation, and ye delayed, and ye doubted, and the good things ye craved deceived you, till the doom of God arrived—and the deceiver deceived you in regard to God."

On that day, therefore, no ransom shall be taken from you or from those who believe not—your abode the fire!—This shall be your master! and wretched the journey thither!

Hath not the time come, for those who believe, to humble their hearts at the warning of God and at the truth which He hath sent down? And that they be not as those to whom the Scriptures were given heretofore, whose lifetime was prolonged, but whose hearts were hardened, and many of them were perverse?

Know that God quickeneth the earth after its death! Now have we made these signs clear to you, that you may understand.

Verily, they who give alms, both men and women, and they who lend a generous loan to God,—doubled shall it be to them—and they shall have a noble recompense.

And they who believed in God and His apostle are the men of truth, and the witnesses in the presence of their Lord. They shall have their recompense and their light: but as for the infidels and those who give lie to our signs, these shall be the inmates of Hell.

Know ye that this world's life is only a sport, and pastime, and show, and a cause of vainglory among you! And the multiplying of riches and children is like the plants which spring up after the rain—their growth rejoiceth the husbandman; then they wither away, and thou seest them all yellow; then they become stubble. And in the next life is a severe chastisement. Or else pardon from God and His satisfaction; and this world's life is but a cheating fruition.

Vie in hasting after pardon from your Lord, and Paradise—whose outspreading is as the outspreading of the Heaven and of the Earth. Prepared is it for those who believe in God and His apostles: Such is the bounty of God; to whom He will He giveth it; and of immense bounty is God!

No mischance chanceth either on earth or in your persons, but ere we created them, it was in the Book; for easy is this to God—

Lest ye distress yourselves if good things escape you, and be over joyous for what falleth to your share. God loveth not the presumptuous, the boaster.

Who are covetous themselves and incite others to covetousness. But whoso turneth away from almsgiving—Ah! God is the Rich, the Praiseworthy.

We have sent our apostles with the clear tokens, and we have caused the Book and the balance to descend with them, that men might observe fairness. And we have sent down IRON. Dire evil resideth in it, as well as advantage, to mankind! God would know who will assist Him and His apostles in secret. Verily, God is Powerful, Strong.

And of old sent we Noah and Abraham, and on their seed conferred the gift of prophecy, and the Book; and some of them we guided aright, but many were evil doers.

Inscription on the two small vertical friezes between the large and small columns. One of these friezes is missing, therefore the Sura is incomplete on the Mihrab. We give the complete Sura below:

SURA II.

V. 256. In the name of God, the Compassionate, the Merciful God! There is no God but He; the Living, the Eternal. Nor slumber seizeth

Him, nor sleep; His, whatsoever is in the Heavens and whatsoever in the Earth! Who is he that can intercede with Him but by His own permission? He knoweth what hath been before them and what shall be after them; yet nought of His knowledge shall they grasp, save what He willeth. His Throne reached over the Heavens and the Earth, and the upholding of both burdeneth Him not; and He is the High, the Great!

V. 257. Let there be no compulsion in Religion. Now is the right way made distinct from error. Whoever therefore shall deny Thagout and believe in God—he will have taken hold on a strong handle that shall not be broken: and God is He who heareth, knoweth.

Verses 256-257 of the above Sura are known as "Ayat-i-Kursy" (Verses of the Throne), and tradition says they have the faculty of permanently preserving objects upon which they are inscribed.

Inscription in small character on the flanges of the smaller columns:

SURA II, VERSES 285-286

In the name of God, the Compassionate, the Merciful.

The Apostle believeth in that which hath been sent down from his Lord, as do the faithful also. Each one believeth in God, and His angels, and His Books, and His Apostles: we make no distinction between any of His Apostles. And they say, "We have heard and we obey. Thy mercy, Lord! for into thee must we return."

God will not burden any soul beyond its power. It shall enjoy the good which it hath acquired, and shall bear the evil for the acquirement of which it labored. O our Lord! punish us not if we forget, or fall into sin; O our Lord! and lay not on us a load like that which thou hast laid on those who have been before us; O our Lord! and lay not on us that for which we have not strength; but blot out our sins and forgive us, and have pity on us. Thou art our protector; give us victory therefore over the infidel nations.

SURA CX (*Inscription Continued*)

In the name of God, the Compassionate, the Merciful.
When the HELP of God and the victory arrive.
And thou seest men entering the religion of God by troops;
Then utter the praise of thy Lord, implore His pardon; for He loveth to turn in mercy.

SURA I (*Inscription Continued*)

In the name of God, the Compassionate, the Merciful.
Praise be to God, Lord of the worlds!
The Compassionate, the Merciful!

King of the day of reckoning!

Thee only do we worship, and to Thee do we cry for help.

Guide Thou us on the straight path.

The path of those to whom Thou hast been gracious;—with whom, with whom Thou art not angry, and who go not astray.

SURA XCIII (Inscription Continued)

In the name of God, the Compassionate, the Merciful.

By the noon-day BRIGHTNESS

And by the night when it darkeneth!

Thy Lord hath not forsaken thee, neither hath He been displeased.

And surely the Future shall be better for thee than the Past.

And in the end shall thy Lord be bounteous to thee and thou be satisfied.

Did He not find thee an orphan and give thee a home?

And found thee erring and guided thee.

And found thee needy and enriched thee.

As to the orphan therefore wrong him not;

And as to him that asketh of thee, chide him not away;

And as for the favors of thy Lord tell them abroad.

Cufic inscription on frieze surrounding the large centre plaque:

SURA XVII, VERSES 80-81

In the name of God, the Compassionate, the Merciful.

Observe prayer at sunset, till the first darkening of the night, and the daybreak reading—for the daybreak reading hath its witnesses.

And watch into it in the night: this shall be an excess in service: it may be that thy Lord will raise thee to a glorious station.

Naskhy inscription forming a border round the vertical oblong panel at the bottom in the centre of which a lamp is represented:

SURA III, VERSES 16-17

In the name of God, the Compassionate, the Merciful.

God witnesseth that there is no god but He: and the angels and men endued with knowledge, established in righteousness, proclaim "There is no god but He. The Mighty, the Wise!"

The true religion with God is Islam: and they to whom the Scriptures had been given, differed not till after "the knowledge" had come to them, and through mutual jealousy. But as for him who shall not believe in the signs of God—God will be prompt to reckon with him!

Inscription on the body of the lamp:

"God is Protector, excellent Defender."

Inscription above the lamp:

And He (God) sees, heareth and knoweth all."

Inscription on the lower center panel or smaller niche in Naskhy:

SURA XCVII (*Entirely*)

In the name of God, the Compassionate, the Merciful.

Verily, we have caused it to descend on the night of POWER (Alquadre).

And who shall teach thee what the night of power is?

The night of power excelleth a thousand months:

Therein descend the angels and the spirit by permission of their Lord for every matter.

And all is peace till the breaking of the morn.

CERAMICS

EARLY CERAMICS

336 PLATE.

Thick terra cotta paste covered with crackled vitreous glaze over brown and yellow surface. Decorated in engravings representing a Sasanian King on horseback, carrying a tame cheetah, on a ground of foliage. Entire decoration treated with extreme boldness.

Sasanian, V or VIth Century.

337 BOWL.

Shallow bowl. Thick terra cotta paste. Cream glaze. Decoration carried out by means of engravings representing a bird (in the base) surmounted by a broad band containing figures of animals, boldly treated. A narrower band of chainlike ornament under the rim.

Rhages. Sasanian Period, VI or VIIth Century.

338 BOWL.

Thick terra cotta paste covered with a slight cream-colored glaze. Incised decoration representing the figure of a bird symbolically treated.

Rhages. Early Muhammedan Period, circa 800 *A.D.*

339 BOWL.

Large shallow form. Terra cotta paste. Covered with smooth ivory white glaze. Decorated with faint metallic lustre of brownish yellow, representing the sacred camel with the standard of the Prophet. Treated with extreme naiveté and boldness. The exterior is divided into five circular medallions on a diapered ground.

Zendjan. Early Muhammedan Period, IXth Century.

340 PLATE.

Hard paste. Smooth glaze. Ivory ground. Decorated with engraving and painted in dark and light blue, green, yellow and *aubergine.*

The design is the figure of a fantastic bird with a human head (female coiffure).

Rhages. IXth Century.

341 VASE.

Round form with faceted surface. Thick paste covered with vitreous glaze on dark olive green ground. Decoration carried out in relief consisting of six panels alternately representing seated human figures and heraldic birds, with human bodies and spreading wings.

The seated figures are on thrones each of which is supported by two lions. The thrones bear inscriptions. The figures are shown in the attitude of holding a goblet in the right hand and they are attended by standing figures with swords. There are a number of small round seals in relief each bearing the figure of an animal (ibex).

Zendjan. IXth Century.

The technique and scheme of decoration of this rare specimen while placing it at a very early date of the Muhammedan conquest of Persia, also indicates that it was made for a princely personage.

342 PLATE.

Hard paste. Covered with plain ivory, lustreless glaze, with engraved decoration representing three heart-shaped medallions in a circular disc. A band of foliated scroll running round the rim.

Rhages. IXth or Xth Century.

343 BOTTLE.

Globular in form with cylindrical neck and out-curved mouth. Covered with vitreous glaze coming short of the base. Plain aubergine ground. Decoration, a broad band round the upper part of the body filled with animal figures.

Rhages. IXth or Xth Century.

344 BOWL.

Shallow form with flat rim. Covered with smooth grayish glaze. Decorated in metallic lustre with faint brown and yellow reflection representing geometrical design with arabesque sprays.

Rhages. IXth or Xth Century.

345 BOWL.

Fine paste covered with lustreless glaze. Plain ivory white ground.

Decoration consisting of engravings and perforated paste filled with transparent glaze. The engraved design represents a band containing fantastic animals pursuing each other.

Rhages. IXth or Xth Century.

346 BOWL.

Fine paste covered with lustreless glaze. Plain ivory-white ground. Decoration consists of engraving and perforated paste

filled with glaze, which give a translucent effect, and represents a simple band of interlocked chainlike character. This piece is covered with beautiful iridescent *patina,* traces of which remain and give an evasive opalescent reflection.

Rhages. IXth or Xth Century.

347 GOBLET.

Conical shape (inverted). Fine paste covered with lustreless glaze. Plain ivory white ground.

Decorated with two bands of perforated forms of network filled with transparent glaze. There is a delicate thread of blue running round the rim. The glaze shows an opalescent reflection due to iridescent patina caused by being in contact with soil where it was buried.

Rhages. IXth or Xth Century.

348 BOWL.

Fine paste covered with lustreless glaze. Plain ivory white, engraved, representing heart-shaped panels.

Rhages. IXth or Xth Century.

349 BOWL (small).

Terra cotta paste. Smooth glaze. Ivory ground. Decorated with yellow and red metallic lustre. Design representing two hares in pursuit, treated in an archaic manner. There are Cufic inscriptions between them.

Zendjan. Xth Century.

350 PLATE.

Smooth glaze on ivory ground. Decorated in red metallic lustre showing a delicate golden red reflection. Design round the extreme rim shows a band of inscription, parallel to another band of beautiful interlocked scroll ornament.

Two similar bands at right angles cross the plate and divide it into four triangular spaces which are filled with rosettes. The exterior is of plain blue.

Zendjan. Xth Century.

351 EWER.

Cylindrical form of fine paste covered with turquoise lustreless glaze, containing on the upper part of the body three large and four small embossments; the body contains raised diamond-shaped vertical ornamentation, painted over glaze in polychrome enamels enriched with gold; the raised Cufic inscription in white enamel, which is repeated three times and conveys the meaning "Glory to Our Lord," fills the spaces between the above-mentioned embossments. This is a remarkable specimen of enameled ceramic of the XIth Century.

Discovered at Rhages.

352 Bowl.

Lustreless glaze. Painted under glaze in blue, brown and black, with white reserve, representing a deer, in a circular disc with a foliated background. A chain-like ornament round the rim.

Veramin. XIth Century.

353 Bowl.

In brown metallic lustre, decorated; of eight radiating compartments, four of which contain conventional foliage and arabesque designs, two containing cross-like ornaments denoting Byzantine influence; the remaining two contain the figures of a great number of fishes. The reverse contains a fluted pattern of brown and blue lines filled with very fine Naskhy inscriptions.

Discovered at Karaghan (near Hamadan). XIIth Century.

354 Bottle.

Melon-shaped body divided vertically into flutings, with a cylindrical narrow neck widening on the extremity and forming six scalloped edges embossed in the shape of human full faces.

Sultanabad. XIIth Century.

355 Albarello.

Cylindrical shape, covered with a vitreous glaze of a turquoise blue, stopping short of the base. The decoration consists of ornamentations in relief accentuated by means of under-glaze black painting. Divisions by long lines of Cufic inscription, which forms, in this case, part of the decoration; the spaces in between these lines contain sprays of foliage coated over the greater part of the surface with a very fine, iridescent patina, looking almost in places the color of mother-of-pearl and in others purple, forming an admirable contrast to the translucent turquoise of the glaze.

Sultanbad. XIIth Century.

356 Tray or Sweetmeat Dish.

In the form of a circular vase, the surface being divided into seven small bowl-like indentations, one being in the center and six surrounding it. It is of a light paste covered with a vitreous glaze of a creamy-white color. Decoration is carried out in metallic reflection in brown. Three of the surrounding compartments each contain two human figures, male and female, seated side by side, one of whom is playing a musical instrument (guitar). They are dressed in costumes of various patterns in keeping with the designs of some of the early Sasanian textiles. The four remaining compartments contain Saracenic designs

carried out with high perception. The upper part of each of these bowl-like indentations contains a band of incised inscription running all around the rims. There are six birds occupying six triangular panels formed by the six hollows which extend around the surface of the center hollow. The remaining surface of the margin is richly decorated with diapered designs and dots. The exterior decoration consists of nine oval compartments each containing a leaf.

Karaghan. XIIth Century.

357 VASE.

Form cylindric or albarello, yellow ground, decorated over glaze with brown metallic reflection representing palmettes.

Karaghan. XIIth Century.

358 VASE.

Globular form divided into fluted compartments, with a cylindrical neck widening and forming a scalloped edge; it is covered with crackled ivory-white glaze decorated in brownish golden metallic reflection, each of these flutings divided by heavy lines, and they contain alternately floral ornaments and medallions of rosettes on diapered ground, and two human forms each occupying one of the fluted panels in opposite directions of the vase, masterfully outlined in the way of drawing.

Karaghan. XIIth Century.

359 VASE OR BOWL ON FOOT.

With inverted rims covered entirely with a yellow glaze on the exterior and decorated in red and brown metallic lustre. The body is divided into oblong panels containing rosettes in brown on white reserve. Round the rim a broad band of raised Naskhy inscription in pale blue. The interior decoration, which is in most parts effaced, through long interment, shows traces of containing, besides a very fine inscription of archaic Cufic style, designs of swimming fishes round the radiating center.

Sultanabad. XIIth Century.

360 JAR.

Cylindrical neck and globular body of fine material, covered with a white glaze, decorated in brownish metallic reflection running into purple. The body is divided into oblong panels, slightly raised, each containing a figure of a bird in diapered ground reserved in white. The neck is divided into vertical panels forming right angles, and each containing verses.

Karagan. XIIth Century.

361 VASE.

Ewer-shaped, decorated in metallic reflection, five horsemen forming a procession among cypress trees. There is a frieze surrounding the rim which contains the figures of wild animals in pursuit.

XIIth Century.

362 ALBARELLO.

Covered with turquoise glaze, decorated in black, containing tulips, palmettes.

Sultanabad. XIIth Century.

363 BOWL.

Coupe-shaped of fine material, covered with yellowish glaze, decorated in brown metallic lustre, containing in the center a circular disc with two human figures seated face to face. There are other smaller figures on the back of it evidently forming their suite. All is drawn on a diapered floral ground. This is surmounted on the upper part by two bands of incised inscriptions, one on a brown ground, the other on an ivory ground. The reverse contains rectangular panels decorated with branches.

Karagan. XIIth Century.

364 FRIEZE.

Composed of four tiles with lapis-lazuli blue glaze forming the ground. The decoration, which consists mainly of inscriptions supplemented with arabesque and floral ornamentation, is in relief, outlined and enriched by an elaborate overglaze decoration in yellow, red and white enamel and gold.

Hamadan. XIIth Century.

365 BOWL.

Ivory-white paste. Lustreless glaze. Painted both over and under glaze, in polychromatic enamel enriched in places with piece gold representing bold arabesque decoration. There is a small circular disc in the base in which two birds modeled in relief face each other.

The extreme edge of the rim carries a band of chain-like ornament in relief, covered with gold. On the exterior is a band of inscription.

Rhages. XIIth Century.

366 BOWL.

Ivory-white paste. Lustreless glaze. Painted over glaze. Decoration in blue on the base representing a rosette surrounded on the sides by a symbolic pattern of trees and flowers.

On the exterior a decoration of rosettes is surmounted by a band of ornamental writing.

Rhages. XIIth Century.

367 Bowl.

Ivory-white paste. Lustreless glaze. Painted over glaze, in blue.

A design radiates from the base to the rim, forming spaces which are filled alternately with birds of paradise and vertical blue bands of scrolls. The exterior is decorated with a bold design of conventional flowers arranged symmetrically.

Rhages. XIIth Century.

368 Ewer.

Cylindrical form. Vitreous glaze on lapis-lazuli blue ground, with raised white reserve which constitutes the remarkable floral decoration on the body of the piece. This is surmounted by a band of Naskhy inscription, parallel to which runs a broader band filled with a number of animals and griffins in pursuit. Above the base is another band of inscription.

The inscription on the upper part of the body is the usual benediction to the ruler of the epoch.

Zendjan. XIIth Century.

This is a hitherto unknown specimen and is of unrivalled beauty.

369 Bowl (incurved rim).

Covered with vitreous crackled glaze. Modeled in relief. Painted in green, lapis-lazuli blue and gray.

Design representing the figure of a wounded hare, upon a ground of green foliage. The body is divided by radiating bands of intense blue into five oblate panels which are filled with plants surmounted by heart-shaped rosettes.

Coated in places with iridescent *patina.*

Sultanabad. XIIth Century.

370 Vase.

Ovoid body with cylindrical neck, the mouth outcurved.

Decorated by means of reliefs modeled in the paste. Covered with lustreless glaze on plain turquoise ground, representing a band of elaborate Cufic inscription running around the body, surmounted by a parallel band representing animals in pursuit.

Rhages. XIIth Century.

371 Jug.

Round shape with cylindrical mouth. The paste is modeled, and the reliefs only are painted in dark olive green. The upper half

of the body contains a broad band of extremely neatly carved Cufic writing. The lower half is marked with bands radiating from the base upwards to the middle of the body.

Rhages. XIIth Century.

372 BOWL.

Lustreless glaze. Painted under glaze in blue, turquoise, red and black, representing panels filled with oval rosettes in the character of *Koranic* book ornamentation.

Rhages. XIIth Century.

373 VASE.

Ovoid body with cylindrical neck. Cream paste covered with smooth glaze. Decorated in metallic lustre showing delicate golden reflection.

Design, on the upper part, a broad band containing seated human figures (male and female). Evidently royal personages being entertained by musicians and others. There is also included the figure of a stork, to which one of the figures is making an offering; a symbolic subject. Above and below the main decoration are narrower bands of interlocked scrolls followed by diapered designs.

Veramin. XIIth Century.

374 ROYAL PRESENTATION CUP.

Creamy-white paste. Lustreless smooth glaze. Decorated over glaze in polychromatic enamel enriched with piece gold.

The design represents a king bearing a halo, seated on a throne and attended by three seated personages, each in different attire and attitude. They also bear halos. Below the throne is a winged lion with a human head wearing a turban, followed by a bird (ibis). A pear-shaped pendant, representing the royal monogram, appears above the throne between two elaborate arabesque ornamentations.

An extremely neat Cufic inscription, executed in white reserve on a light blue ground, runs around the rim.

The exterior is decorated with an archaic Naskhy inscription indicating that this object was included in a princely treasury. The interior Cufic has not been deciphered, but the benedictions and titles used in the inscription on the exterior are such as etiquette prescribed when referring to Kings and Emirs.

Rhages. XIIth Century.

The freshness and harmony of color and the skill manifested in the execution of the expression on the faces, and the details of the drapery, etc., together with the symbolic significance of the subject, place this object in the front rank of specimens of this kind.

375 VASE.

With globular body and short cylindrical neck, covered with dark turquoise-blue glaze. Decoration consisting of foliage, branches and floral designs on the upper part of the body. The lower part contains a band representing a number of fishes in swimming attitude.

Sultanabad. XIIIth Century.

376 TABOURET.

Hexagonal shape covered with a thick turquoise glaze. The sides are ornamented in relief in the form of miniature Saracenic architectural design.

Sultanabad. XIIIth Century.

377 EWER.

Pear-shaped, of fine material covered with ivory-white glaze, decorated in blue and brown with embossments, forming radiating designs which are filled alternately with arabesques and inscriptions. The spout is in the shape of a human full face.

Sultanabad. XIIIth Century.

378 ALBARELLO.

Covered with gray glaze, decorated in relief, containing three birds in flight on a ground with floral designs reserved in white and black.

Discovered at Sultanabad. XIIIth Century.

379 BOWL.

Cup-shaped, with incurved rim covered with a vitreous glaze. It has in the center a medallion containing a figure of a pelican on a landscape background. The body is divided into radiating compartments with oblong panels filled with sprays of foliage, etc., painted in green, turquoise and brown, with slight relief.

Sultanabad. XIIIth Century.

380 DRINKING CUP.

Fluted facets, round form. Vitreous glaze. Painted under glaze, in blue, black and brown, with white reserves.
Design on the base a circular disc representing a man playing an instrument (guitar), against a landscape background.
The fluted sides are decorated alternately with floral designs in blue, and figures of foxes in brown.
The flutings on the exterior are alternately filled with floral designs, and chains of rosettes.

Sultanabad. XIIIth Century.

381 BOTTLE.

Pear-shaped. Covered with vitreous glaze on an intense royal blue ground. Decorated over glaze *(petit feu),* with red and white enamel enriched with piece gold. Design representing a broad band filled with minute interlocked scroll work relieved alternately by four symbolic tree ornamentations and circular panels filled with golden arabesque rosettes. The same scheme of decoration is repeated on a smaller scale on the neck. Between these upper and lower decorations are two parallel narrow bands of arabesque.

Karaghan. XIIIth Century.

382 WINE CUP.

Faceted sides. Vitreous glaze on intense blue plain ground. Decorated by means of relief. Design representing an elaborate inscription which reads:
"Happiness, prosperity, peace and long life to the possessor."
One of the facets bears in Cufic character the following: "Made by Hassan of Kashy (Kashan)."
Above the base are a number of vine leaves arranged symmetrically and corresponding with the facets.

Rhages. XIIIth Century.

Although this object was excavated from a tumulus at Rhages, in our opinion it is reasonably certain, not only from the inscription, but also from the technique and style of the piece, that it was made in Kashan.

To this day the word for "pottery" in the Persian language is "kashy," derived from the name of the City of Kashan.

From the varying forms and technique of the pottery found at Rhages it is evident that most of it was imported from other cities.

The explanation lies in the fact that Rhages was the capital of the whole "Irak," and, as we learn from historical records, the great centre of wealth, so that naturally the best productions of the land poured there.

383 VASE.

Ovoid form. Covered with vitreous glaze, moulded paste. Design representing Cufic inscription and arabesque scrolls boldly treated. Colored with faded brown metallic lustre.

Rakka. IXth Century.

384 BOTTLE.

Modeled in the form of a sphinx. Lustreless glaze on plain turquoise ground.

Rhages. Early Muhammedan Period. IXth Century.

385 BOTTLE.

Globular form, cylindrical neck. Light paste covered with smooth glaze, plain aubergine ground. Decorated by means of relief representing broad band round the upper body filled with elaborately ornamented Arabic inscription, dividing the band into unequal panels. Each panel contains the figure of an animal such as a hound, hare, stag, etc.

Rhages. Xth Century.

386 BOWL.

Shallow form. Ivory-white semi-porcellanous incised paste. Covered with smooth glaze on plain aubergine ground. Engraved decoration representing an interlaced scroll and geometrical design.

Rhages. Xth Century.

387 BOWL.

Deep with vertical sides. Incised paste covered with lustreless glaze. Painted in places with splashes of blue. Bold decoration of floral scrolls.

Rhages. Xth Century.

388 CHALICE.

Smooth glaze over ivory-white ground. Painted under glaze with vertical blue stripes.

Rhages. Xth Century.

389 DISH.

Semi-porcellanous carved paste. Smooth lustreless glaze. Decoration, heart-shaped sprays.

Rhages. Xth Century.

Probably made in imitation of Chinese porcelain of the same epoch.

390 DISH.

Porcellanous paste. Smooth glaze on ivory ground.

Rhages. Xth Century.

Probably imported from China.

391 VASE.

Globular form. Cylindrical neck, with wide fluted mouth. Crackled vitreous glaze on plain moulded ivory white paste. Band of interlaced arabesque running round the body.

Rhages. Xth or XIth Century.

392 Bowl.

Light incised paste. Vitreous glaze on plain blue ground. Engraved, representing a band of conventional scroll.

Rhages. Xth or XIth Century.

393 Goblet.

Conical form. Incised paste covered with lustreless glaze. Coated with iridescent patina.

Rhages. XIth Century.

394 Bowl.

Incised ivory paste. Covered with smooth glaze which has run down on the base of the bowl. Decoration panels with leaf design with streaks of blue color.

Rhages. XIth Century.

395 Bowl.

Shallow, curved sides. Light perforated and incised paste. Smooth glaze over plain sea-blue ground. Decorated by engraving representing a band of interlaced geometrical design, with spaces filled with small leaves.

Rhages. XIth Century.

396 Bowl.

Deep, straight sides. Covered with smooth glaze on plain turquoise ground. Engraved paste representing a continuous foliated scroll. Exterior plain turquoise.

Rhages. XIth Century.

397 Bowl.

Shallow bowl of hard paste covered with smooth glaze on plain turquoise ground. Decorated over glaze in polychromatic enamel representing an arabesque disc commencing from a star-shaped centre and developing into foliated scrolls with happy effect.

Rhages. XIth Century.

398 Biberon.

Ovoid body, with two spouts and two handles on opposite sides. The handles are modeled as figures of lions. The paste is moulded in high relief, to represent harpies and human female faces, covered with smooth glaze over a ground of sea-blue. It has a band round the neck filled with figures of animals and

foliage. There are arabesque scrolls treated in bas-relief, forming medallions around the human faces.

This scheme of decoration is enriched by means of red and brown enamels and piece gold.

Rhages. XIth Century.

399 BOWL.

Covered with vitreous glaze over moulded ivory paste. Plain ground. Decoration representing conventional lotus petals. Coated in places with opalescent patina.

Rhages. XIth or XIIth Century.

The bowl is modelled as a whole to represent a lotus blossom.

400 BOWL.

Smooth ivory glaze, decorated over glaze in blue, red and gray enamels, with interlaced foliated scrolls and Koranic arabesque design covering the entire surface radiating from a six-pointed star in the base.

Rhages. XIth or XIIth Century.

401 JUG.

Fine paste covered with crackled vitreous glaze over turquoise ground. Painted under glaze in black, blue and violet, dividing surface into three vertical panels filled with conventional floral designs.

Rhages. XIIth Century.

402 BOWL.

Deep bowl with flanged rim. Brilliant vitreous glaze over lapis lazuli ground. Painted under glaze in brown, representing conventional floral designs.

Hamadan. XIIth Century.

403 VASE.

Flat-shaped. Vitreous glaze over moulded paste in turquoise dark blue. Decoration carried out by means of engraving representing a band of floral scrolls supported by vertical radiating bands.

Rhages. XIIth Century.

404 ALBARELLO.

Plain blue ground (faded from long interment). Decorated with Cufic inscription.

Rhages. XIIth Century.

405 ALBARELLO.

Smooth glaze on iron, white moulded paste. Decorated with metallic lustre-giving purple and gold reflection. The design divides the surface into octagonal overlapping panels decorated in arabesques and scrolls.

Karagan. XIIth Century.

406 ALBARELLO.

Plain blue ground. Decoration carried out in relief, representing Cufic inscription with floral designs.

Rhages. XIIth Century.

407 TRAY.

On three feet, narrow flanged rim. Smooth glaze on ivory-white ground, with metallic lustre of red reflection. Design representing a gazelle amongst foliage. Very spirited treatment. Round the body a band of ornamental characters.

Karagan. XIIth Century.

408 TILES.

Two enameled plaques, rectangular and convex, with incised decoration. Vitreous glaze covering design in dark blue and turquoise, with white reserves, representing Cufic inscription and conventional foliage.

Konia in Asia Minor. XIIth Century.

This is part of the decoration of a dilapidated mosque.

409 VASE.

Conical small mouth. Turquoise plain glaze over engraved paste, representing a scroll of leaves boldly treated.

Rhages. XIIth Century.

410 DISH.

Flat rim. Thick paste covered with vitreous glaze. Painted under glaze in blue and brown, enriched with metallic lustre. The design is divided into triangular spaces filled with figures of birds, an eagle, a vulture and an owl alternating with arabesque.

Rhages. XIIth Century.

411 BOWL.

On small foot. Crackled smooth glaze on turquoise ground. Painted under glaze in black, brown and violet. Two crossed bands dividing interior into four triangular spaces, each filled with a spray of conventional foliage.

The base is decorated with leaves.

Rhages. XIIth Century.

412 VASE.

Globular form. Smooth glaze over ivory ground. Decorated in metallic lustre with bronze and purple reflection representing a band running round the body filled with medallions alternating with scrolls. Above and below the central design are bands of inscriptions.

On the upper part of the body is a conventional scroll. The lower part is decorated with vertical lines of chainlike ornaments.

Hamadan. XIIth Century.

413 BOWL.

Smooth glaze over ivory white, with metallic lustre decoration representing the figure of a harpy (mythical creature with bird's body and human face).

Exterior lapis lazuli blue with metallic lustre designs.

Hamadan. XIIth Century.

414 BOWL.

Vertical ribbed sides, small feet. Glazed over plain turquoise ground. Decoration carried out by means of relief representing panels of Cufic inscription ornamented with floral sprays.

Hamadan. XIIth Century.

415 BOWL.

Vitreous glaze on ivory-white ground. Decorated with metallic lustre, heavily metalized, representing a human figure in a medallion in the base. Three other seated figures on the sides in panels between floral designs and arabesque.

Karagan. XIIth Century.

416 BOWL.

Vertical sides. Vitreous glaze over royal blue. Decorated over glaze with metallic lustre of reddish yellow reflection representing on the exterior conventionalized inscription and scrolls.

Hamadan. XIIth Century.

417 BOWL.

Light paste covered with lustreless smooth glaze over ivory-white ground. Painted in different shades of blue and gray. A six-pointed star on the base forms the departing point for a bold arabesque scroll design. Treated boldly with happy effect. Exterior conventionalized foliage.

Rhages. XIIth Century.

418 VASE.

Faceted sides and incurved mouth. Covered with vitreous glaze over ivory ground. Decorated in metallic lustre with red reflection representing a number of seated personages in oval medallions on diapered ground.

Karagan. XIIth Century.

419 BOWL.

Flanged rim. Smooth glaze on plain turquoise ground. Painted under glaze in blue violet and brown, representing four radiating lines filled with engraved inscriptions. Four triangular spaces filled with conventional fleurs-de-lys. The exterior decorated with bold conventional leaf designs.

Rhages. XIIth Century.

420 JUG.

Cylindrical neck. Vitreous glaze over plain lapis lazuli ground. Slightly incised decoration. Sprays on the neck in rectangular panels.

Rhages. XIIth Century.

421 BOWL.

Straight sides. Light paste covered with crackled glaze over turquoise ground. Painted under glaze in brown and dark blue representing radiating lines from the centre of the base, dividing the surface into panels fixed with conventional leaf designs and birds of paradise.

Rhages. XIIth Century.

422 BOTTLE.

Globular, with long cylindrical neck, wide outcurved fluted mouth. Covered with smooth crackled glaze on plain ivory-white ground.

Rhages. XIIth Century.

423 BOWL.

Covered with crackled glaze over engraved paste. Painted in light green on the incised parts and darker green on the embossments, representing a band on the sides of the interior, containing three birds and ornamented with a foliated scroll design. Chainlike ornament round the rim. Exterior of plain turquoise.

Rhages. XIIth Century.

424 JUG.

Ovoid form with cylindrical outcurved neck. Covered with vitreous glaze running in drops over the paste short of the base, over lapis lazuli ground. The paste is engraved under glaze representing a vine leaf on the body and a foliated frieze round the upper part of the neck.

Hamadan. XIIth Century.

425 FLOWER VASE.

Pear-shaped with outcurved cylindrical neck. Moulded, forming four projecting smaller necks round the body. Covered with vitreous glaze over cream ground and decorated in metallic lustre giving gold and purple reflection. There are four panels between the four smaller necks containing seated female figures, treated with freedom.

There are four smaller pendant-like medallions. The neck is decorated in brown with white reserve in chessboard pattern. Interior glazed over sea-blue ground decorated in violet lustre representing Cufic writing.

Ave. XIIth Century.

426 BOTTLE.

Pear-shaped. Modeled in ivory-white paste. Vitreous glaze on blue ground. Design of fleur-de-lys in high relief. Spout in shape of bird's head. Decorated with metallic lustre which has faded through long interment.

Hamadan. XIIth Century.

427 GOBLET.

Light material, incised paste. Covered with crackled glaze on green ground. A band of inscription round the upper body.

Rhages. XIIth Century.

428 JUG.

Globular with short cylindrical neck slightly incurved.

Smooth glaze covering engraved paste. Incised parts painted turquoise, raised portions dark green, almost black. Band of inscription round the neck.

Rhages. XIIth Century.

429 VASE.

Flat-shaped. Smooth glaze over engraved paste. Incised parts painted turquoise, reliefs dark green, almost black. Band of Naskhy inscription around the mouth.

Rhages. XIIth Century.

430 Bowl.

Eight faceted sides divided by ribs in high relief. Vitreous glaze dropping at the base. Colored in blue, turquoise and brown on alternate facets, with metallic lustre (faded). There is a seated figure on each of two facets on opposite sides.
Interior plain blue.

Rhages. XIIth Century.

431 Bowl.

Straight sides. Incised paste covered with smooth glaze. Light turquoise in the incised part and dark green, almost black, on the raised surface. An eight-pointed medallion covering the base with the same scheme of design extending to the rim. Exterior pale green.

Rhages. XIIth Century.

432 Bottle.

Inverted pear shape. Long cylindrical neck, bell-shaped mouth. Covered with smooth glaze on ivory ground, decorated in metallic lustre with brownish red reflection with band filled with figures of animals, surmounted by a broader band containing figures of horsemen separated by cypress trees. Another band of animal figures on the upper body. Cufic inscription on the neck. The lower part of the body is divided into spaces filled with heart-shaped rosettes.

Rhages. XIIth Century.

433 Bowl.

Straight sides. Semi-porcellanous paste. Smooth glaze over ivory-white ground. Painted under glaze in blue representing radiating bands filled with inscriptions, with white reserve dividing the interior surface of the bowl into triangular spaces filled with dots in brown.
Exterior conventional floral design.

Rhages. XIIth Century.

434 Vase.

Flat shape. Creamy paste covered with turquoise vitreous glaze dropping at the base. Decoration by means of engraving representing bold arabesque on the upper body.
Interior has an opalescent appearance due to long interment.

Rhages. XIIth Century.

435 Bowl.

Smooth glaze. Interior decorated in metallic lustre forming a cross filled with four vine leaves in white reserve. Four triangular spaces filled with foliated scrolls.
Exterior plain lapis lazuli blue.

Rhages. XIIth Century.

436 Bowl.

Smooth brilliant glaze. Decorated in metallic lustre with purple and red reflection. Painted with blue, green and metallic reflection. Four diamond-shaped panels filled with designs representing hares' heads.
Two bands run round the rim inside. Exterior decorated with vertical lines and a conventional tree.

Karagan. XIIth Century.

437 Plate.

Crackled vitreous glaze. Blue and brown radiating panels with metallic lustre decoration representing conventional sprays. Two of the panels contain representations of birds naively treated.

Rhages. XIIth Century.

438 Bowl.

Vertical sides. Vitreous glaze over turquoise ground.
Interior plain. A band of inscription runs round the upper part of the body supported by vertical bands.
Decoration carried out by engravings.

Rhages. XIIth Century.

439 Biberon.

Globular body. Cylindrical neck. Slightly moulded paste covered on plain blue ground with faint metallic lustre decoration.

Hamadan. XIIth Century.

440 Bowl.

Straight vertical sides, small foot. Smooth glaze. Painted under glaze in blue. Decorated in metallic lustre representing diamond-shaped panels filled with leaves.

Rhages. XIIth Century.

440*a* Ceremonial Ewer.

Pear shaped, modeled with a bold design of fleurs-de-lys in high relief, the spout being in the form of a heraldic bird. Smooth salmon colored paste covered with highly vitreous glaze on a cobalt-blue ground. Decorated in metallic lustre. Painted in light olive-green, on the raised design, with bold floral scrolls of the same color in the concave spaces of the modeling.

Rhages. XIIth Century.

441 Bowl.

Small. Brilliant smooth glaze on pure white ground. Painted under glaze in sea-blue turquoise and gray, representing two men on horseback, between whom is a tree conventionally treated. There are figures of two birds below. A band of conventionalized inscription runs round the inside edge.

Rhages. XIIth or XIIIth Century.

442 Bottle (with handle).

Pear-shaped with cylindrical neck. Spout modeled with human face. Vitreous glaze over plain blue ground. Thick iridescent patina.

Rhages. XIIth or XIIIth Century.

443 Bowl.

Flanged rim. Heavy paste. Turquoise ground covered with crackled glaze. Painted under glaze with conventional spray design.

Sultanabad. XIIIth Century.

444 Bowl.

Gourd-shaped. Covered with crackled vitreous glaze on ivory ground. Painted under glaze in varying shades of blue, in brown and green, dividing the inner surface into radiating panels filled alternately with inscriptions, arabesques and diapered designs.

Round the exterior is a broad band of conventionalized inscription supported by lines radiating from the base.

Sultanabad. XIIIth Century.

445 Vase.

Flat-shaped. Vitreous glaze on plain turquoise ground. Decoration carried out by engraving and perforations, a band of perforated arabesque under a band of foliated scroll. Chain-like decoration round the mouth.

Rhages. XIIIth Century.

446 Bowl.

Flanged rim. Vitreous crackled glaze on plain turquoise ground, coated in places with patina.

Sultanabad. XIIIth Century.

447 Perfume Bottle.

Glazed on plain turquoise ground. Decorated by engravings on the paste. Perforated in places, and in others translucent, representing foliated scrolls.

Ave. XIIIth Century.

448 Bowl.

Small foot. Light terra cotta paste. Crackled glaze, painted under glaze in varying shades of blue and gray. Radiating bands with spaces filled alternately with arabesque and simple geometrical designs.

The exterior is decorated with dots between vertical lines covered with splashes of opalescent patina.

Sultanabad. XIIIth Century.

449 Bowl.

Curved sides. Vitreous glaze on turquoise ground. Painted under glaze in black representing foliated scrolls boldly treated.

Sultanabad. XIIIth Century.

450 Vase.

Grecian shape. Highly vitreous glaze dropping at the base. Paste in relief. Painted under glaze in gray black with white reserve representing conventional foliage. Partly coated with iridescent patina giving opalescent reflection.

Sultanabad. XIIIth Century.

451 Vase.

Ovoid form, outcurved mouth. Vitreous glaze covering paste, moulded in slight relief. Painted in gray and blue with white reserves, representing around the body a band containing conventional leaf designs with figures of six birds in flight. On the upper body a band of Arabic inscription and another of foliage designs.

The lower body is decorated with vertical lines.

Sultanabad. XIIIth Century.

452 Bowl.

Gourd-shaped with small foot. Covered with vitreous glaze over turquoise ground. Decoration, painted under glaze with black and sepia. Covered with a thick, iridescent patina with opalescent reflection.

Sultanabad. XIIIth Century.

453 VASE.

Ovoid body. Cylindrical neck. Porcellanous ware covered with grayish green celadon glaze. A very fine and bold scroll surrounds the body supported by fluted vertical lines. The neck is ornamented by peony sprays. The decoration is carried out by means of relief.

Ave, near Hamadan. Chinese Sung Period.

454 BOWL (large).

Covered with transparent vitreous crackled glaze over blue. Decorated in metallic lustre reflecting violet merging into purple. Coated in places with iridescent patina.

Hamadan. XIIIth Century.

455 BOWL.

Thick paste covered with vitreous glaze over dark blue with splashes of turquoise. Decoration representing four triangular panels containing figures of hares on a background of conventional foliage. Exterior divided into heart-shaped panels filled with sprays.

Sultanabad. XIIIth Century.

456 BOWL.

Curved sides. Thin paste covered with lustreless glaze on turquoise ground. Painted under glaze representing interlaced foliated sprays. Exterior decorated with an open scroll design.

Rhages. XIIIth Century.

457 BOWL.

Straight sides of thin paste, covered with lustreless glaze on turquoise ground. Painted under glaze representing interlaced foliated sprays all over the interior surface. Exterior decorated with conventional plant forms.

Rhages. XIIIth Century.

458 JUG.

Covered with highly vitreous crackled glaze over slightly modeled paste. Painted under glaze in pale blue, sepia and turquoise representing a conventional foliated pattern.

Sultanabad. XIIIth Century.

459 JUG.

Covered with highly vitreous crackled glaze over a slightly raised paste painted under glaze in pale blue, sepia and turquoise representing a leopard in pursuit of two deer and a fox.

Sultanabad. XIIIth Century.

460 Ewer.

Pear-shaped. Short cylindrical neck and spout modeled as a human face. Covered with vitreous glaze over plain intense blue ground. Partly coated with iridescent patina.

Rhages. XIIIth Century.

461 Bowl.

Flanged rim. Vitreous glaze over turquoise ground. Painted under glaze in black, representing geometrical design of sprays starting from six-pointed star in the base. Partly coated with patina.

Sultanabad. XIIIth Century.

462 Jug.

Vitreous glaze over blue, brown and black paintings representing medallions filled with conventional sprays. Coated with iridescent patina.

Sultanabad. XIIIth Century.

463 Bowl.

Flanged rim. Vitreous glaze over turquoise ground. Painted under glaze in black, representing a circular disc filled with arabesque surmounted by a band of geometrical design. A number of fishes appear on the flanged rim.

Sultanabad. XIIIth Century.

464 Bowl.

Gourd-shaped, with flanged rim. Heavy paste. Vitreous glaze over paintings in varying shades of blue, turquoise, gray and brown, representing a disc on the base of geometrical design enclosed by a narrow band of similar decoration. Bold sprays of conventional foliage cover the sides of the bowl.
Band of conventionalized inscription round the exterior.

Sultanabad. XIIIth Century.

465 Bottle.

Pear-shaped, with short neck modeled at the top in the shape of a human head. Vitreous glaze over turquoise ground. Design in blue and black of vertical bands round the body filled with scrolls. A band of similar design round the upper body.

Sultanabad. XIIIth Century.

466 Bowl.

Turquoise glaze over light paste painted under glaze in black, representing radiating lines and spaces filled with simple leaf designs. On the base there is a plant form and two birds.

Rhages. XIIIth Century.

467 Bowl.

Smooth glaze over turquoise ground. Painted under glaze in black. Decorated with two storks in the base, surmounted by a band representing wild ducks in flight.

Rhages. XIIIth Century.

468 Plate.

Smooth crackled glaze with paintings under glaze of blue with white reserves forming radiating panels.
Exterior plain blue.

Hamadan. XIIIth Century.

469 Bowl.

Faceted sides. Smooth brilliant glaze. Painted under glaze in blue, gray, black representing in radiating spaces figures of birds and diapered designs.

Sultanabad. XIIIth Century.

470 Bowl.

Salmon colored paste covered with brilliant glaze over blue and green painting representing, in the base, foliage, followed by seven medallions filled with conventional plant forms. A band of the same scheme runs round the rim.

Sultanabad. XIIIth Century.

471 Grave Monument.

Composed of three tiles of thick earthenware, covered with vitreous glaze decorated in metallic reflection of purple, brown, green and blue; containing architectural design and highly decorative inscription in relief on a diapered ground. Belonging to Imamzade Jaffar, at Veramin.

Late XIIIth Century.

Height, 6 feet 8¾ inches; width, 2 feet 8⅝ inches.

This monument was erected for the memory of the "Pure Khadija," the daughter of the sixth of the twelve Imams (or Saints) of the sect Schiit. The inscription in the inner circle and that of the higher part in the centre represent a chapter from the Koran.

The inscription of the outer band and that of the lower part in the centre is to the following effect: "This is the grave of her innocence, the Saint, the most venerable of women, the pure Khadija, daughter of Imam Jaffar, son of the great Imam Muhammed el Baghir. May merciful Allah bless them and their ancestors. This tombstone was erected by the humblest of slaves of great Allah. Mahmud, son of Sahrir Khalij, his wish is that may Allah accept from him. In the year 702 A.H."

472 SAUCER.

Vitreous glaze painted under glaze in black and blue forming interlaced sprays.

Sultanabad. XIVth Century.

POTTERY AND PORCELAIN

SHAH ABBAS PERIOD.

473 PANEL.

Composed of about 44 earthenware enameled tiles decorated in polychromatic enamels on a lapis-lazuli blue ground representing landscapes and figures of various wild animals pursuing and fighting so as to form a panel of complete design.

Length, 11 *feet* 3 *inches; width,* 5 *feet* 2 *inches.*

This panel adorned the space between arches in the throne room of the palace of the great Shah Abbas* in Ispahan and is the representative of one of the important works of art of the Persian-Renaissance epoch.

474 BOWL.

Turquoise crackled glaze. Painted under glaze in black accentuated with slight relief representing, on the base, a tree surrounded by a band of scroll ornamentation.

Kashan. XVth Century.

475 VASE.

Oval form. Vitreous crackled glaze over turquoise ground. Painted under glaze in black representing medallions filled with foliage.

North Persia. XVIth Century.

476 BOWL.

Of porcellanous material. On the exterior a peacock blue ground; on the interior ivory-white.

Decorated in metallic lustre with brown, purple and ruby reflections. The outside decoration consists of a conventional landscape design in which cypress trees form a prominent feature.

The interior has a landscape design on the base, and around the sides floral scrolls.

Ispahan. XVIth Century.

* Shah Abbas is the great King of Safavid dynasty (1586 to 1628) and is celebrated for the impetus he has given to the revival of Persian art.

477 PLATE.

Porcellanous material. Ivory white ground.
Decorated with brown metallic lustre showing a bronze reflection. Design on the interior representing a radiating pattern surmounted by seven diamond-shaped panels filled with arabesques and separated by foliage. The exterior has diamond panels filled with arabesques alternating with floral designs.

XVIth Century.

478 PLATE.

Coarse paste covered with smooth glaze. Ivory ground.
Decorated with metallic lustre showing bronze reflection.
Design in the centre representing a mythological animal figure at half length.
The rim is decorated with a leaf design on a diapered ground.

Hispano-Arab. XVIth Century.

479 BOWL

Of porcellanous material. Decorated on a white ground with metallic lustre giving brown, purple and ruby reflections. Design on the exterior represents a landscape conventionally treated; inside is a border of triangular spaces.

XVIth Century.

480 BOWL.

Of porcellanous material. A peacock blue ground outside and ivory white inside.
Decorated in metallic lustre with purple reflection.
Design of cypress trees in a landscape on the exterior. On the bottom of the interior a design of foliage, with floral devices round the sides.

XVIth Century.

481 BOWL.

Of porcellanous material. Peacock blue ground on the exterior with a design of foliage divided by four diamond-shaped panels. The interior is decorated on the base with a disc filled with plant design and with an interlocked floral scroll on the sides.

XVIth Century.

482 PLATE.

Porcellanous material. Exterior a peacock blue ground. Ivory ground on the interior.
Decorated with brown metallic lustre showing purple, ruby

and golden reflection. Design on the exterior five floral groups; on the interior an interlocked scroll filled with flowers alternating with arabesque designs and foliage.

XVIth Century.

483 PLATE.

Porcellanous material. Ivory white ground on both sides.
Decorated with reddish metallic lustre showing very striking gold and purple reflection. The interior bears a design representing a beautifully conceived landscape in which the figure of a stag is seen.
On the exterior is a combination of arabesque and floral design forming a scroll.

XVIth Century.

484 PLATE.

Of porcellanous material. Ground ivory white.
Decorated with metallic lustre giving brown, purple and ruby reflections. Design inside representing a landscape (river, cypress tree, tulips, etc.), and outside that of floral scroll.

XVIth Century.

485 PLATE.

Of porcellanous material. Ground ivory white.
Decorated with metallic lustre giving gray, yellow and brown reflections.
Inside decorated with a design of two peacocks on either side of a tree. Exterior design of trees effectively treated.

XVIth Century.

486 PLATE.

Porcellanous material. Ivory white ground.
Decorated with brown metallic lustre giving purple, ruby and golden reflection. Design on the interior a landscape relieved with lakes, streams in blue. Two fish are shown in each lake. The exterior is decorated with a design of water grasses.

XVIth Century.

487 PLATE.

Porcellanous material. Painted in blue with white reserve.
Design representing a circular disc with foliage, amongst which is seen an animal of mythological character.

Northern Persian. XVIth Century.

488 PLATE.

Coarse paste covered with crackled glaze. Painted under glaze in blue, turquoise, *aubergine* and black.
Decoration representing ornamental inscription and a floral design.

Northern Persia. Late XVIth Century.

489 BOTTLE.

Pear-shaped. Ivory ground. Painted in blue and black.
Design representing three birds (quail) on a background of foliage.

Ispahan. XVIth Century.

POTTERY FROM ASIA MINOR KNOWN AS RHODIAN

490 PLATE.

White ground. Decorated in blue, green, red and black.
Design of tulips and marigolds interlocked with arabesque.

XVIth Century.

491 PLATE.

White ground. Decorated in green, light blue, black and red.
Design in centre, a cypress tree with conventional flowers.

XVIth Century.

492 PLATE.

Ivory-white ground. Decorated in blue, green, brown, black and red.
Design of bluebells, tulips, etc., conventionally treated.

XVIth Century.

493 PLATE.

Ivory-white ground. Decorated with blue, green, brown and black and red. Conventional foliage design.

XVIth Century.

494 PLATE.

White ground decorated in blue, green, violet, red and black.
Design of a bird (crane) perched on a branch.

XVIth Century.

495 PLATE.
White ground decorated in blue, green, brown, red and black. Design of foliage in which a cypress tree and tulips are prominent. Conventionally treated.
XVIth Century.

496 PLATE.
White ground decorated in blue, green, brown, red and black. Design, conventional foliage.
XVIth Century.

497 PLATE.
White ground. Decorated in blue, green and red.
Design, bluebells and marigolds.
XVIth Century.

498 JUG.
Cylindrical form. Sea-blue ground decorated in green, red and black with white reserves. Design representing conventional flowers. The red employed is in relief.
XVIth Century.

499 JUG (smaller)
Cylindrical form. Blue ground decorated with turquoise, red and black with white reserves, showing tulips and conventional floral designs. The red employed is in relief.
XVIth Century.

500 PLATE.
White ground decorated in green, blue, red and brown.
Design representing conventional flowers, clouds and arabesques.
XVIth Century.

501 PLATE.
Ivory ground. Painted in green, violet, black and red. Design representing an effective arabesque ornamentation.
XVIth Century.

BRONZES

LATE SASANIAN AND EARLY MUHAMMEDAN PERIOD

502 TRAY.
Decorated by means of engraving.
Design, a circular disc covering the base representing on a foliated ground the figures of two peacocks facing each other.
Late Sasanian. Hamadan. VIth Century.

503 STATUETTE.
Modeled symbolically in the figure of a lion with long ears. Perforated in front with a design representing an archaic scroll with foliage.
Early Muhammedan. Rhages. VIIth Century.

504 CIRCULAR BOX WITH COVER.
Standing on three feet. The cover is modeled in the shape of a dome and is surmounted by the figure of a peacock. The surface is engraved with simple geometrical designs.
Late Sasanian. VIIth Century.

505 STATUETTE.
Dove carrying an olive branch. Evidently illustrating the biblical story of the dove bringing the olive branch to Noah in the Ark.
Early Muhammedan. Hamadan. IXth Century.

506 STATUETTE.
A bull, boldly treated under the influence of the tradition of antique art of Persia.
Hamadan. IXth Century.

507 SPRINKLER.
Hammered silver. Decorated by means of repoussé with a design representing birds and animals, surmounted with a band of Arabic inscription.
Rhages. Xth Century.

508 TRAY.

Standing on three feet. Decorated with engraving representing in the center a winged lion with human face on a diapered ground and surrounded by a band of Cufic inscription. The exterior is also engraved with Cufic inscriptions and five circular discs of floral designs.

Hamadan. XIIth Century.

509 TRAY.

Standing on six feet which are modeled symbolically to represent elephants. The side is engraved with six circular medallions filled with birds. The spaces between the medallions are filled with archaic Naskhy inscriptions.

Hamadan. XIIth Century.

510 STATUETTES.

A collection of small bronzes.

Early Muhammedan Period. Rhages.

511 BOWL.

Covered with a very thick patina.

Rhages. XIIth Century.

512 DOOR KNOCKER.

Decorated with inlaid silver.

Early XIIIth Century.

Belonging to a shrine as the inscription explains:

"This round and much to be desired hammer is at the door of the Khanigah (monastery or convent) of the saintly and sublime tomb . . . of that Prince of Saints Shaykh Saif ed-Din el-Bakharri (i.e., a native of Bakharr, a well known town of Khorassan in Bokhara, now Northern Persia), may God be satisfied with him."

He was one of the greatest religious chieftains, one of the Shaykhs of the Sufis, members of a mystic Mussulman fraternity, and a disciple of the famous Sufi Shaykh Nadjin ed-Din el-Kabre who was killed by the army of Genghis Khan in the year 1220 A.D.

After the death of his master he established himself at Bokhara where he erected a monastery, dying there in 1259 A.D. His tomb, called Djami, in Nafahat, is to be seen to this day.

He was held in great esteem at the courts of the first Mongol sovereigns.

Sarkouiti Barqui, mother of Hulagu Khan and of Maukou Khan (grandson of Genghis Khan, and fourth Mongol Emperor), gave to Shaykh Saif ed-Din, though she was a Christian according to Djuvaini

the well known historian, and her contemporary, the sum of 1,000* balish (500,000 pieces of silver), for the purpose of erecting a Madrassa (religious college—in all probability the same Khanigah referred to in the inscription on the knocker), where lodged the professors and students of all the religions of the Empire. This good woman also caused many villages to be bought and had their revenues devoted to the upkeep of the Madrassa.

Shaikh Saif ed Din left many fine poems and some quatrains.

513 CEREMONIAL EWER.

Faceted sides. Cylindrical neck and base. Forms of lions modeled on either side of the neck and on the spout. Decoration, which is carried out by means of engraving, accentuated and enriched by inlaid silver, consists of a broad band running round the body with a diapered ground carrying scrolls which form a circular panel on each of the twelve facets. These panels are filled with the figures of griffins. Above and below this main decoration are bands, the upper of which is filled with Cufic inscription, and the lower with archaic Naskhy inscription, the main lines of which form human heads. Another band of Cufic writing runs round the base. On the upper surface of the body there are twelve oblate medallions which are filled with figures of animals in pursuit, on diapered ground. The neck is richly decorated with floral designs. There is a name which may be taken as that of the craftsman "Muhammed." The Naskhy inscription reads: "Glory to the Ruler, the mighty, the victorious, the just, to whom be peace and prosperity."

Hamadan. XIIth Century.

514 STATUETTE.

A man holding out his right hand. It is modeled naïvely with great expression on the face, which bears some similarity to Chinese sculptures of Buddhistic art, to the influence of which its execution might be assigned.

Mongolian Period. Hamadan. Early XIIIth Century.

* A balish was equivalent to 500 pieces of gold or silver.

MISCELLANEOUS

515 STATUETTE.
A figure on horseback. Archaic.
Achaemenid Period. Kirman. 1000 *B.C.*

516 STATUETTE.
A bull's head. Covered with a fine patina.
Found in the proximity of Tauris Azirbajam. Achaemenid Period. 600 *B.C.*

517 SCULPTURE IN HIGH RELIEF.
An Achaemenid King. High relief in hard stone.
Achaemenid Period. 600 *or* 700 *B.C.*

518 HEAD OF BULL.
Massive bronze. Under strong Roman influence.
Sasanian. IVth Century.

519 APOSTLE.
Marble in bas-relief. Found in Asia Minor.
Christian Art. IIId or IVth Century.

520 COUPE.
Metal, a composition of silver and brass, hammered. Decoration engraved representing a hunting scene of a King of the Sasanian Dynasty. Treated with great freedom.
Sasanian. Vth or VIth Century.

Rare and important relic.

520*a* ROSE BOWL.
Moulded glass. Decorated in polychromatic enamel enriched with gold, representing a band running round the body filled with twelve circular medallions separated by an equal number of floral designs. The medallions contain figures denoting the signs of the Zodiac. A remarkably fine interlaced arabesque band running round the rim. A six-pointed star decoration in the base surrounded by a band with figures of fish.
Persian. XIIIth Century.

521 PAINTED CLOTH.
Ecclesiastical representation. Probably Armenian art.
Byzantine influence. XIVth Century.

522 EMBROIDERY.

On black silk. Ecclesiastical representations.

Byzantine tradition. XIVth Century.

523 DOOR.

Composed of two wings of carved wood, having belonged to the shrine of Imam-zade Gassim (hereditary saint descending from Ali), containing rich carvings of writings and designs of masterly execution and exceptional beauty, and in a perfect state of preservation.

XVIth Century.

Height, 5 feet 7 inches; width, 3 feet 6 inches.

The inscription contained in the band surrounding both wings is a representation of a chapter from the Koran, viz.: 48th Sura (Sura-el-Fath). The central medallion of No. 1 wing contains the name of the prophet, his daughter Fatima, and names of twelve Imams, Muhammed's immediate successors, according to Shiit sect, of Muhammedan religion. The central medallion of number 2 wing contains prayers to Allah that he may bestow his blessings on all the followers of the said Imams and may punish their enemies. The writing in the higher panel of No. 1 wing is: "For Imam-zade, the highly venerable Gassim, Son of Moussa Kazim" (seventh Imam, after the Shiit). The writing in the lower panel of the same wing reads: "Presented by Doust Muhammed, Son of Hassan."

The writing in the upper panel of No. 2 wing reads: "Under the reign of the Sultan of the Epoch, the Great Emperor Abul Muzaffer, Shah Abbas-Husseiny."

That of the lower panel of the same wing reads: "Has been executed by Ghassab-Sultani and terminated in the month of Ramazan in the year 1000 A.H.

Late XVIth Century.

524 SILK STANDARD.

Silk woven with gold thread. Bearing six oblong panels with alternate white and gold ground upon which are Koranic inscriptions of highly decorative Arabic writing in black, green and pale blue.

Small ribbon-like borders around each panel contain the date and the name of the maker frequently repeated to form a running pattern. The whole is surrounded with a border filled with Arabic writing in violet on gold ground.

The name of the artist is given: "A'mel (made by) i Khalij Mir Ali" and the date "1052 A.H."

XVIIth Century.

This well-preserved piece of art formerly belonged to the Amirs of Bokhara and was acquired from the present Amir.

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